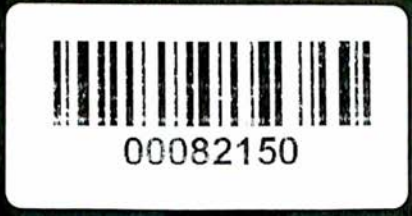
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NERF,
the Protectress of Mariners.

[E]TRURIA—CELTICA.

ETRUSCAN

[L]ITERATURE AND ANTIQUITIES

INVESTIGATED;

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OR,

[L]ANGUAGE OF THAT ANCIENT AND ILLUSTRIOUS PEOPLE COMPARED AND IDENTIFIED WITH THE IBERNO-CELTIC,

AND BOTH SHOWN TO BE PHŒNICIAN.

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"OF THE CONSTITUTION OF ENGLAND AND IRELAND," ETC. ETC.

"Obscurata diu populo bonus eruet, atque
Proferet in lucem speciosa vocabula rerum."—Hor.

VOL. II.

DUBLIN:

[M]. D[U]N[N] HARDY AND SONS,

[G]RAFTON-STREET.

HARD GROOMBRIDGE, PATERNOSTER-ROW,
AND BOONES, BOND-STREET.

1842.

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Bel/81.
ak 937.7 82150
ref 913.75
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ERRATA.

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15. ——— 27 — *for Halicas. R. Halieus.*

18 ——— 13 — *after tranquillity, insert, O.*

20 ——— 29 — *after from, insert, THE.*

40 ——— 1. 2 — *for ΠΡ. of the Sea, ΠΙ Ocean read ΠΠΙ. of the Seasons.*

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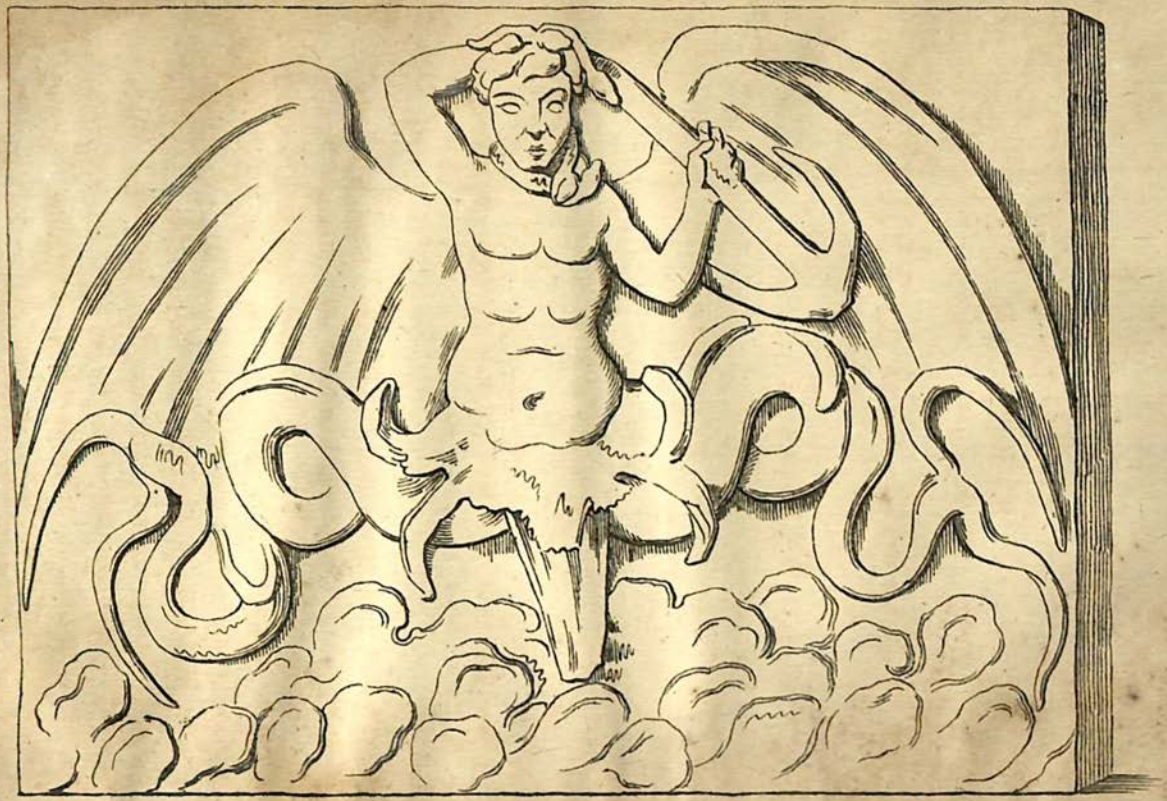

—THE EVIL GENIUS OF THE STORM.—

ETRUSCAN

LITERATURE AND ANTIQUITIES

INVESTIGATED,

ETC. ETC.

CHAPTER I.

OF THE GODS AND MYTHOLOGY OF THE ANCIENTS.

MAN'S first just conceptions of the true God, must have been revealed. Supposing him awakened into existence in the full vigour of intellect, he would be filled with wonder at all he saw about him, and at nothing more than himself. The portentous question, how is all this? would naturally present itself, but his uninstructed mind could supply no adequate answer. His faculties, although capable of grasping and comprehending almost every thing with instruction, without it would be totally inadequate to the task. With all our cultivation, and the knowledge supplied by the experience of ages, we still know very little of our constitution and existence. The Creator's revelation of himself is the only rational origin of man's just notions of a deity. Herodotus tells us the most an-

cient people worshipped the gods without giving them a name.

The ancestors of the Phœnicians are stated by Herodotus to have been seated at Aden and Coranna, in Arabia Felix, on the south coast of the Peninsula, before they inhabited the country in Syria, on the Mediterranean, called from them Phœnicia; and, we are told by Strabo, that the Behrein islands, in the Persian Gulph, was their settlement previous to Arabia Felix, and that in these islands were places called *Tyre* and *Aradus*, the inhabitants of which asserted that the people of the cities, bearing those names in Syria, were descended from their ancestors.

This brings the Phœnicians very near the cradle of the human race, the point of the dispersion after the flood, and the place where we might expect to find the true tradition of the unity of the godhead. That they were the Sabeans, and that their object of adoration and worship was the sun, will appear clearly hereafter.

When men began to make discoveries in the nature of things, and avail themselves of the advantages to be derived from intellectual and moral combination, they gradually proceeded from one improvement to another, and accumulated knowledge with wealth. They contemplated the heavenly bodies, and supposing them to have had originally the revealed notion of a supreme God, they fancied subordinate gradations of divinity, and invested the host of heaven, and the attributes of God, as his wisdom, power, and goodness, with divine honours. The celestial bodies, the sun, the moon, the north star, the planets, and the most prominent of the fixed stars, were at first personified, then allegorized, and then deified. The hosts of heaven were chosen on account of their supposed peculiar influences, or the uses made of them by navigators in their

voyages, and travellers guiding their course over deserts and extensive plains. The divinities of the Phœnicians and Etruscans were the same, and for the most part astronomical. Their supreme god *Tinia* seems to have been the object of their earliest worship, and there does not appear any ground to justify the notion, that he was derived from any sensible material existence, unless it was *fire*, which his name may indicate. But in after ages the sun was made his visible emblem.

It may be doubted also, whether many, if not all, the divine beings exhibited on the Etruscan bronzes and marbles, were originally considered gods; they appear rather subordinate existences, the agents and servants of the supreme; like our notions of angels and spirits, who were employed to carry into effect the divine behests, and whose power and influence was confined to particular objects. The Greeks and Romans appropriated a divinity to every operation of nature; but still they made their *Zeus*, or *Jove*, the supreme divinity, keeping up the axiom of the unity of God, and making all the others his servants, a notion handed down from the old patriarchal worship.

"It is, therefore, easy to be understood, (says Micali) that the idea which predominated over the theology and cosmogony of the Etruscans, consisted in the primary notion, or dogma, of a supreme being, whom they considered the soul of the world, the cause of causes, the principle which produces and sustains all things; the providence, the fate, and, by his infinite power, the sole artificer and preserver of the universe. In the opinion of the mysteries this one was the *demi-urgo*, the generator of the gods. That fearful being, whose name it was not lawful to pronounce, or even to know. "*Deum demigorgona cujus nomen scire non licet, principem et maximum deum cæterorum no-*

minum ordinatorem." In this manner, that all the world, all being was god, and that the components of the world, all that exists, or is comprehended, were so many gods, the modifications or attributes of the one sole and same substance."

" This celebrated system, emanating from one sole divine principle, common to the universal eastern mythology, is represented whole in the pantheism of the Etruscans, and does not leave its origin in any doubt."

" The first emanation from the demi-urgo, the greatest among the greater gods, the sovereign lord of the superior and inferior regions, was *Tinia*, gifted with the most noble attributes of his origin. Twelve great deities, half male and half female, composed the high celestial hierarchy, associated with Tinia in the government of the universe; his ministers, as it were, or agents of action, being named *consentes* and *complices*,* that is, conscious and consenting, because their proper names of meaning were most secret and mysterious. The divine and immortal nature, essentially divided into two sexes, like all other things in created nature, shews that dualism was the great principle of this mythology.† The Babylonians also had their superior divinities, which they called God's councillors. Egypt and Phœnicia had their Cabiri." " By the sole concession of Tinia could their power be exerted, and a supreme law of fate bound and coerced Tinia himself to convoke a council of the gods in certain cases of great moment."

Micali feels and acknowledges the great difficulty of ex-

* " Hos consentes et complices Etrusci aiunt et nominant, quod unâ oriantur, et occidant unâ; sex mares et totidem fœminas nominibus ignotis, et miserationis parcissimæ, sed eos summi Jovis consiliarios ac principes existimari." Varroa pud Arnob. III., p. 123.

† " Immortalem illam præstantissimam naturam divinam esse per sexus et esse partem unam mares partem esse alteram fœminas." Arnob. III. p. 103, VII. p. 240.

plaining the Etruscan mythology, so as to unite it with that of Greece and Rome, which being formed by a people emerging from barbarism, and knowing the Etrusco-Phœnician system imperfectly, corrupted and changed the original so much as to make it altogether incongruous, destroying the unity and analogy of the whole, retaining indeed some striking features, sufficient to shew its origin, but not make it intelligible. "The divinities of the Etruscans," says Micali, "instead of being like those of Olympus, nourished with nectar and ambrosia, implacable in anger, stained with frailties, vicious and obscene, appear to have been in their nature provident and benignant to mankind, to whom they were the tutors and fathers. They watched over the works of agriculture, the accumulation of property, conjugal love and concord, and all the sacred laws of truth, justice, and honour; in short, under a thousand names and forms, they were the promoters and dispensers of good to nations and people."

"Dionysius of Halicarnassus, is constrained to acknowledge this most palpable difference between the theology of the ancient Italians and that of the Greeks, although, by an interpretation, he adduces a reason equally false and ignorant, out of complaisance to his own nation. In truth, not one work of art can be adduced, undoubtedly Tuscan, which exhibits to the eyes those sensual mythological configurations, by which the fancies of the poets and artists of Greece so liberally and wittily promulgate the frailties, and licentiousness of their divinities, offensive to morality, decency, and good manners, it is vain to hope the people will be better than their gods.

"The fundamental principle of the Etruscan religion differed from the Greek essentially in the doctrine of the two counteracting principles of good and evil, contending

with each other in the physical, as well as the moral, constitution of the universe. Both necessary emanations from the supreme God, the generator, and his immediate agents of the highest virtue in maintaining order and harmony in the mundane system. In the Egyptian system all the good comes from Osiris, the bad from Typhon. The Persians have their Osmusd and Akriman, and the Indians their two spiritual natures; so the Etruscans had their good and evil demons, and it is necessary to add, that this philosophical doctrine of dualism was derived by them from one sole and only dogma of divine service, that the active and passive cause of nature passed from one sacerdotal school to another. This was, as is well known to all, one of the great mysteries of the occult doctrine, that which attempted the explanation of the evil of the world, a problem which naturally would present itself to the human mind, in all systems of religious evidence, which does not abandon to blind chance the creation and preservation of the universe. In the mythology of the Etruscans this philosophical idea was adapted to the intelligence of vulgar minds, and presented itself before them, but as a true and pure demonothology; that is the popular evidence, which attributed either to the actions or influence of certain beings, or existences placed between man and his creator, the happy or unhappy chances which effect nations as well as individuals. Thus from infancy to the grave every individual had ever present in attendance two invisible spirits, or genii, by whose ministry his life was chequered with good and evil, the one vigilant and solicitous for the happiness of the soul delivered to his charge, the other ever contriving to injure its welfare. Both were participators in the good and evil fortunes of mortals, and even after death had the conducting of their souls.

"How profoundly rooted in Etruria was the doctrine of good and evil spirits, is demonstrated in the sculpture of all ages, particularly the most ancient, in which are seen an infinite number of contests and affrays, between all kinds of animals, in constant struggles; images of monstrous and extravagant appearances, but full of meaning, in the hidden symbolic sense of continual struggle of the adverse principles."

"Chimerical forms pervade, and are figured, in all the remains found in Etruria, not only in sculpture, pictures, vases, and sepulchral urns, but in the domestic furniture of their houses, in fibulæ, rings, scarabei, amulets, all significant of hidden virtue, as if their figures had a charm which healed every evil." (Micali, vol. ii. 112, seq.)

The statements in the Sanconiathon, exhibit evidence that the early Phœnicians worshipped one sole divinity, but this work has been greatly misunderstood. The mythology of the Greeks and Romans has been taught in our schools and universities, is so interwoven and dovetailed into the minds, and has so strong a hold of the prejudices of mankind, that incongruous, and repugnant to common sense, and even absurd, and in some respects disgusting, as it is admitted to be, any attempt to question its being founded in something like truth, excites an irritation of feeling, which has so blinded the eyes of commentators, and scholiasts upon the most ancient history of the heathen world, as to prevent their seeing what appears to be the obvious meaning.

To interpret the Phœnician writer in such a manner as to make him accord with the Greek and Roman system of mythology has been the object of all; but that system being a misty representation of a reality, through a false and distorted medium, originally exhibited with an inten-

tion to mislead, was rendered by the ingenuity of the fanciful Greeks, such an incongruous mass of irreconcileable absurdity, that all the exertions of learned commentators only made confusion more confounded; prejudices of education prevented their seeing the plain and obvious meaning of the author.

In ignorance of the import of the names of the supposed deities, *Ouranos*, *Cronos*, &c., it was perhaps impossible fully to explain the mystery, but the writer tells us at the end of his work that the whole was allegorized and mixed up with the occurrences and accidents of nature, and being once delivered to the priests and prophets, was by them spread over the world.

Each nation, having received these allegories, with their civilization, from the Phœnicians, fabricated systems upon them, according to the fancies of their leading hierophants, every addition increasing the aberration and variance, until the multiplied conceits and fancies of the human mind had formed the intricate, fabulous, and absurd systems of mythology spread over the face of the earth by priests and poets, each assisting to fabricate the wonderful legends of the numerous volumes of the *Acta Deorum*.

Sanconiathon was not the name of the writer but of the book, it means "*the old beginning of time*," ϒεαη ceaᴐ ηa ƭaη, pronounced *Sancanathan*, which, like the Hebrew Genesis, appositely expresses its contents. Philo Byblius translated it into Greek, and Eusebius having transferred it into his *Præparatio Evangelia*, it has thus come down to our days. It is no doubt a very erroneous representation of the original, after passing so many translations and copyists, still there is enough of certainty left to eke out a general meaning. This extraordinary fragment commences with a confused notion of the beginning of all things. Many

have been the commentaries, by which the supposed similarities and coincidences, with the accounts given in the sacred writings, are pointed out.

The testimony it affords will be now considered, without reference to other writings, or its accordance with history found elsewhere.

It is of the first historical importance, as the Phœnician account of the progress and improvement of the human mind, from the earliest ages of man's existence, compiled from the records of the first great civilized commercial nation of the heathen world; disguised indeed, and its sense much obscured by an enlarged commentating Greek translation, made by a man evidently not well acquainted with the language of the original.

The commentators on the Sanconiathon, and the cosmogony and theogony of the ancients, have, for the most part, considered divine beings to have been deified kings or heroes, and have endeavoured to discover them among the persons and characters of holy writ. Many lives have been spent in this study, and immense research and learning applied to the subject, without any satisfactory result. The mind, after perusing the learned productions of Gale, Goodwin, Cumberland, Faber, and other eminent scholars, is not satisfied with any of their speculations but rather inclines to come to the conclusion, that after all their labour, the subject is still dark and unsettled.

The cause of this is obvious; those learned and excellent writers wanted a clue to the mystery in which the subject was involved; they strove to discover it through the Greek and Roman literature, a dark and impervious medium. The Greeks and Romans knew nothing certain of the origin of these mysteries, having themselves seen them in a disguised and mutilated form. When the Phœnicians first visited the

Greeks the latter considered them divinities, and superior beings. Nothing will elucidate this subject but a knowledge of the Phœnician language, by which we can acquire the meaning of the names of persons and things, given by that people. It has been said that this language was Hebrew, or had a strong affinity to it; but the best Hebraists have tested it without success, for the results have not enlightened the world. The few existing translations through the Hebrew are scarcely vouched by their authors. If the Hebrew and Phœnician were sister tongues the affinity would be palpable and universal, not confined to a few words or sentences. The Hebrew has been preserved without change with the greatest care and anxiety, and therefore ought to be found identical, if at all akin to the Phœnician. The Celto-Etruscan has not only an affinity, but its similarity is almost universally applicable to every Phœnician and Etruscan inscription to which it has been applied, and is, therefore, the true key, every division of which fits the wards, and opens the long hidden treasure to our view.

The Sanconiathon was not an account of the descent of the generations of mankind, like the Book of Genesis, except that it states that the first man, *Æon*, was produced in a manner unknown, without being born of a woman. It was an account of the progress of the knowledge and improvement of the human race from a state of blind ignorance, to that of civilization and polished life; and when looked at, in this point of view, exhibits an advance in science and knowledge, sufficient to excite our admiration and surprise.

The last paragraph of the *Generations*, as they have been denominated, absolutely tells us that the whole is an allegory, but this has been altogether overlooked or disregarded. He says:—

"All these things the son of Thabion, the first hiero-

phant of all among the Phœnicians, *allegorized and mixed up with the occurrences, and accidents of nature, and the world*, and delivered to the priests and prophets, *the superintendents of the mysteries;* and they, perceiving the rage for these allegories increase, delivered them to their successors, and to foreigners, of whom one was Isiris, *the inventor of three letters*, the brother of Chna, who is called *the first Phœnician*."

In the last paragraph of the Cosmogony is the following passage:—"But these first men *consecrated the productions of the earth, and judged them Gods*, and worshipped those things upon which they themselves lived, and all their posterity, and all before them; to these they made libations and sacrifices, such were the devices of their worship, in accordance with the imbecility and narrowness of their souls." This last passage looks very like the comment of Eusebius, rather than the original.

Here we have an account of the manufacture of these allegoric mysteries, and the cause which induced their construction, namely to serve the profitable ends of the priests, and the possessors of the secret mysteries. Thus commenced the Cabiric mysteries of Samothrace, Imbros, Eleusis, and Thasos, so celebrated among the ancients, and still continued to our days under the name of Freemasonry.

Let us now examine the narrative of the Sanconiathon paragraph by paragraph, and endeavour to demonstrate that we have taken a correct view of the subject, and possess the means of escape from this labyrinth, in which so many have lost their way.

It is stated that *the descendants* of the first couple were *without knowledge and perception*, ʒaɳ ɳoɾ, *without knowledge*, ʒaɳ aoṫ, *without eyes*, in the pithy and vigorous expression of the primitive monosyllabic language. Philo

Byblius makes them individual men, *Genus* the *son* of Æon, and Protogonus *begets light, fire, and flame*, and thus is formed the pedigree or generations of mankind. This mode of reading the Sanconiathon has been universally followed, and thus the true meaning has been kept altogether out of sight, and the value of its testimony nullified.

The notion of *light, fire*, and *flame* being men, is repugnant to common sense, yet learned scholars have tolerated that interpretation, and followed the error. They have indeed allowed that some mystical meaning was attached to the statements which they were unable to explain, some supposing the names were given because these individuals discovered the means of producing the effects expressed.

The Sanconiathon, when rightly understood, demonstrates the progress of man in the acquirement of knowledge, in commerce, and the refinements of civilized life. It also tells us, in intelligible language, that the Phœnician priests and prophets, the superintendants of the mysteries, allegorised all the discoveries of learning and from them formed mystical deities; and, perceiving the anxiety of men for these allegorical mysteries of the secrets of nature, "*delivered them to their successors, and to foreigners*," and thus originated that portentous and overwhelming system of idolatry, which eventually overspread the nations of antiquity.

These were the mysteries of the *Cabiri*, the true meaning of which were only known to the initiated; the vulgar thought *Taautes* was a *god*, the initiated knew it was but the name of *alphabetic writing*; the *secret messenger*, by which the initiated could communicate their thoughts and wishes, but which the vulgar contemplated with wonder and awe. This invention was one of the greatest efforts of the human mind, and produced the most important effects on the circumstances of man.

The cosmogony of the Sanconiathon supposes the world to have existed in a state of confusion, and that a breeze acted upon it, and produced a union of all things. The first state called chaos, χάος; the union pothos, πόθος. These words are both borrowed from the Phœnician ca, or caeb, *the first*, or intelligence, knowledge, or principle; bot, *the phallus, or generator*; tur, *first*. From these were generated Mώτ, Môt, or mut, extinction, by some called ἴλυς, Ilus; jl, *evil*; lur, *power*.

"These things," he adds, "were found written in the cosmogony of *Taautes*, and in his commentaries, and were drawn from his observations, and what he had discovered, by which we have been enlightened." Of Taautes hereafter.

"Of the wind *Colpias*, and his wife *Baau*, which *is interpreted night*, were begotten two mortal *men* called Æon and Protogonus—Æon found food on trees.

Αἰωνα καὶ Πρωτόγονον is such palpable Greek, that it will be difficult to believe that the original was not translated, or that *Æon* and *Protogonus* would be the words in the original Phœnician, changed merely into words of a similar sound in Greek; yet col by ar, be au, bmu toj z'aj ηοr may be rendered, "*the moving out by night, without birth from a woman, in an unknown manner.*"

"The immediate descendants of these were called Genus and Genea, and they dwelt in Phœnicia; and when there was great want of rain, they stretched out their hands towards the sun in heaven, supposing him to be God and the ruler of the universe, calling him Baalsamin, which in the Phœnician language signifies *the Lord of Heaven*," as *Zeus* among the Greeks. This last is the comment of Philo or Eusebius.

That is, from this first created descended a race of

people, who continued long in a state of blind ignorance. *Genus* and *Genea*, (gan, *without*, nor, *knowledge*; gan, *without*, aod, *eyes*,) who worshipped the sun, and called him *Baalsamin*, which in Phœnician signified *the Lord of Heaven*; beal ramuin was also a deity of the ancient Irish; ram is *the sun*, and ram uin *is summer*. The *lord of summer*, or the lord of the harvest, *Baal*, or *Beal*, was the word among the Phœnicians for *God*, or the *Lord*; thus we find Baal Peor, Baal Berith, Baal Magon, Beelzebub, Baal Tsephon. The god Peor, &c., so it is among the ancient Irish, who have their *Baal Tinne*, the lord *Tinia* of the Etruscans.

"*Afterwards* by Genus were begotten mortal children, named Phos, Pûr, and Phlox. These found out the method of producing fire by rubbing pieces of wood against each other, and taught them the use of it."

Those ignorant people accidentally discovered the means of *producing fire* by the friction of wood; and of this was made three individuals, Phos, Pur, and Phlox—*Light*, *Fire* and *Flame*.

"These" (Phos, Pur and Phlox) "begat sons of great bulk and height, whose names were conferred upon the mountains which they occupied: thus from them Cassius, and Libanus, and Antilibanus, and Brathu, received their names."

That is, the next discoveries were of great importance and value; of them were made men of such *bulk* and *stature* that the mountains, *Cassius*, *Libanus*, *Antilibanus*, and *Brathu*, were called from them. The first, *Cassius*, is car, *causes*, rior, *below*, *under*, or *hidden*; the second, *Libanus*, li, *laws*, bai *good*, nor, *knowledge*; the third, *Brathu*, breat, *judgment*, u, *by*.

"*Memrumus*, and *Hypsuranius* were the issue of these men. Hypsuranius inhabited Tyre; and he invented huts

constructed of reeds and rushes and the papyrus. He fell into enmity with his brother Usous, who was the inventor of clothing for the body, which he made of the skins of the wild beasts. And Usous, having taken a tree and broken off the boughs, made a boat, and first ventured on the sea. And he consecrated two pillars to fire and the wind, and worshipped them, and poured out upon them the blood of wild beasts, which he took in hunting: and when these men were dead, those that remained consecrated rods to them, and worshipped the pillars, and held anniversary feasts in honour of them."

Memrumus is the power and mode of travelling or locomotion; mam, *power*, *might*, po, *to go*, mor, *manner*; *Hypsuranius*, *the study of the knowledge of the stars*; ib, *people*, rup, *studying*, *examining*, neanna, *stars*, nor, *knowledge*. That is, people were instructed in the knowledge of the stars, and were enabled to travel by them. *Usous* was or, *intelligence*, ror, *knowledge*. He broke off the boughs of trees, first made a boat, and ventured on the sea. He also consecrated two pillars to *Fire* and *Wind*. That is, towers or pillars were built, on one of which was erected *a fire* to guide vessels at night; on the other a *weather cock* to shew whence the wind was. They were carefully attended to, which Philo Byblius rendered worshipped. The anniversary of the buildings were celebrated.

"And in times long subsequent to these were born, of the race of Hypsuranius, Agreas and Halicus, the inventors of hunting and fishing, from whom huntsmen and fishermen derive their names."

It is not so plain what is the meaning of *Agreus*; there is no word in Irish having reference to hunting which sounds like it, but a cpeapac, *the hunting spear*. *Halieus* may be found in al jarc, *fishing*.

"Of these were begotten two brothers, who discovered iron, and the forging thereof. One of these, called Chrysor, (who is the same as Hephæstus) exercised himself in words and charms, and divinations; he invented the hook, the bait, the fishing line, and boats of light construction; and he was the first of all men who sailed. Wherefore he was worshipped as a god after his death, under the name of Daimichius. And it is said his brethren invented the art of building walls with brick."

Χρυσωρ, ȝɲɲr, *fire*, rɯɲ, *searching*, or *studying*. That is, by study found out the mode of smelting iron by fire, and forging it on the anvil by the hammer. Vulcan, the Latin name, was a corruption of ƀual, *beating*, or *hammering*, ȝaƀaŋ, *smith*, pronounced *volgaün*. The imaginary *Gaban saor*, or *free smith*, of Ireland, is always represented as a conjuror, who exercised himself in "*mystical words charms*, and *divinations*."

The natural consequences of the discovery of the mode of working iron would be the formation of fish-hooks, and by it men were able to construct light vessels in which to sail on the water. He was worshipped after his death as *Daimichius*. ʊɲ4, *god*, ɱɲ4ȝ, *respect*, ɿ, *in*, ur, *and*. A god held in much esteem.

"Afterwards, of this race, were born two youths, one of whom was called *Technites*, and the other *Genius Autochton*. These discovered the mode of mingling stubble with the clay of bricks and baking them in the sun. They also invented tiles."

Technites, ʇeaċ, *houses*, ŋa, *of*, ʇeaɾ, *warmth*. *Genius*, ȝe, *earth*, ŋa, *the*, oɾ, *intelligence*, or *judgment*, *knowledge of soils*, aoṫ, *servile work* (*brick making*) ʇoċṫ, *pieces*, uoŋ, *quick*, *readily*, or oŋ, *good*. That is the ready way of making good bricks and tiles of earth.

"By these were begotten others, one named *Agrus*, the other *Agruerus*, or *Agrotes*, of whom, in Phœnicia, there is a statue held in great veneration, and a temple drawn by yokes of oxen: and at Byblus he is called the greatest of the gods. These added to their houses, courts, porticoes, and arches. Agriculturists and those who hunt with dogs, are derived from these; they are also denominated Aletæ and Titans."

From these also proceeded the cultivation of the ground, ⲁⲍ, *with*, ⲡⲟⲣ, *arable land, ploughing*, ⲁⲍ, *with*, ⲡⲟⲧ, *a wheel*, ⲁⲣ, *out of*, which was so much esteemed in Phœnicia that the plough was drawn about upon wheels in procession, as a temple, and at Byblus, ("*it is considered the greatest of the gods.*") That is, this was considered the *greatest discovery*.

Then men began to increase the comforts of life, to build courts, porticoes, and crypts to their houses; and husbandmen, and those who hunt, derive their origin from them; that is, were furnished with ploughs and spears. They were also called Aletæ—ⲁ, *the*; ⲗⲉⲁⲧⲁ, *gainers*; and ⲧⲏ, *rulers*; ⲧⲁⲛ, *of the country*.

"From these men descended *Amynus* and *Magus*, who taught men to construct villages and tend flocks."

That is, ⲁ, *the*; ⲙⲛⲏ, *field*; ⲛⲟⲣ, *knowledge*; and ⲙⲁⲍ, *plain*; ⲟⲣ, intelligence.

"By these men were begotten *Misor* and *Sydyc*, that is, *secure* and *just*, and they discovered the use of salt."

ⲙⲛⲣ, *the month*, ⲟⲛⲛ, *of gold*, the harvest month; ⲡⲟⲧ, *peace*, ⲓⲥ *with*; i. e. peaceable possession of the fruits of industry, and the fruits of agriculture.

"From *Misor*, (*wealth*,) descended *Taautes*, who invented the alphabet and writing, (the Egyptians call him *Thoor*, the Alexandrians *Thoyth*, and the Greeks Hermes.) From

Sydyc descended the Dioscuri, or Cabiri, or Corybantes, or Samothraces, who built the first perfect ship."

Misor, wealth, produced the discovery of letters—ꝺaoȷ, *silent*, ꝺeaŕ, *messenger*, and ꝛȷoꝺ, *peace*, or *repose*, ȷc, *with*. That is, wealth, security, and justice produced learning, and the study and teaching of the sciences, which improved so much that a perfect ship was at length built fit to navigate the sea; *Dioscuri*, ꝺȷa, *god*, ȷꝛ, *it is*, coꝑ, *advancement*, ȷ, *in science*—the *gods of advancement of science*; *Cabiri*, c4b, *mouth*, 4ꝑ, *ruling guiding*, or *teaching*, ȷ, *science*. The teachers of science by instruction; *Corybantes*, Coꝑ, *advancement*, ȷb̄, *the people*, baꝒ, *truth*, ꝺaꝛ, *by the whip* or *rod*; *Samothraces*, ꝛam̄, *tranquillity*, *from*, or *by*, ꝺꝛeȷꝛ, *power*, *strength*, *dominion*.

"From these descended others who were the discoverers of medicinal herbs, and the cures of poisons and charms."

That is, the progress of science, by means of lectures, teaching in schools by coercion, and the tranquillity arising from good government and power to protect the subject, all knowledge progressed, and medicinal herbs and remedies were discovered.

"At that time lived *Elioun*, called Hypsistus (the most high) and his wife Beruth, who dwelt at Byblus."

"By these were begotten Epigeus, or Autochthon, whom they afterwards called Ouranos (heaven), (so that from him that element, which is over us, by reason of its excellent beauty is named heaven:) and he had a sister of the same parents, who was called Ge (earth,) and by reason of her beauty the earth was called by her name."

"Hypsistus, having been killed by wild beasts, was consecrated, and his children offered libations and sacrifices to him."

Elioun, the most high, 4ll, *the great*, ȷoñ, *head or chief*,

and his wife *Beruth*, ⲃⲉⲣ, *the sea*, ⲡⲟ, *to go*, ⲁⲧ, or *also*. He was also called Hypsistus, ⲓⲃ, *of people*, ⲣⲓⲟⲣ *below*, ⲧⲱⲣ *the first—the chief human philosopher*.

He studied the motions of the heavenly bodies, and was father, or founder, of astronomy as a science, from which he was called *Ouranos*, ⲩ, *from*, ⲡⲉⲁⲛⲏ, *the stars*, ⲛⲟⲩ, *knowledge*. He had also a daughter named *Ge*, that is, the science or the study of the earth, ⲍⲉ, *the earth*.

Hypsistus was slain by barbarians, always enemies to learning and improvement; here they are called wild beasts.

"Ouranos succeeding his father in his kingdom, married his sister Ge, and by her had four sons, Ilus, also called Cronos, Betylus, Dagon, which signifies Siton, (bread corn,) and Atlas."

That there was an intimate connection between *Ouranos*, *Astronomy*, and Ge, the *earth*, or *Geometry*, or *Geography*, and from these sciences were produced *Cronos*, or the division of time, also called *Ilus*, because time destroys all things, ⲓⲗ, *destruction*, ⲗⲱⲣ, *power*, the power of destruction, even of his own children, or productions. He creates, brings to perfection, and inevitably destroys.

"Ouranos, by other wives, had much issue; at which Ge, being vexed and jealous, reproached him, and they separated from each other; but Ouranos returned to her, by force, whenever he pleased, and then again left her; he also attempted to kill the children he had by her; but Ge defended herself by the assistance of her friendly powers."

That is, astronomy, by other combinations, produced much knowledge, and many sciences, but still returned to, or availed itself of geometry, whenever occasion required it; and the astronomers called in question many of the maxims and opinions of geometry and geography.

"When Cronos arrived at man's estate, by the advice of

his secretary, Hermes Trismegistus, he opposed his father Ouranos, to avenge the indignities offered to his mother."

That is, when the knowledge of time was established and well adjusted, more attention was given to geography, geometry, and the other sciences connected with the earth, which had till then been neglected. The earth was divided and measured, and tribute put upon it and levied, ⲧⲣⲉⲣⲉ, *power*, ⲙⲁ, *cause*, ⲍⲉⲓⲣ, *tribute*, ⲧⲱⲣ, *first*.

"To Cronos was born Persephone and Athena; the former died a virgin; but by the advice of Athena and Hermes, Cronos made a crooked sword and a spear of iron. Then Hermes addressed the allies of Cronos with magic words, and excited in them a strong desire to make war against Ouranos on behalf of Ge. And Cronos, having overcome Ouranos, drove him from his kingdom, and succeeded him in his imperial power. In battle was taken a well-beloved concubine of Ouranos, who was pregnant; Cronos bestowed her upon Dagon, and while she was with him, she was delivered of a child, and they called his name *Demarous*."

That is, at this time the first attempt was made at a contrivance to cross from land over the waves of the sea, but it proved abortive—*Persephone died a virgin*, ⲃⲁⲗ, *the sea*, ⲣⲓⲃⲧ, *contrivance*, ⲣⲟⲩ, *land*, ⲉ, *from*.

Athena and *Hermes* advised Cronos to make military weapons of iron. From this *Tina*, or *Thina*, and *Cronos*, appear to be the same person. The mirror of the birth of Minerva represents her coming from the head of *Tina*, from which she has the name ⲁ, *from Thina*. *Time* subdued even his father Astronomy. Another mirror represents Athena with her spear on the head of Discord, and Hermes with his crooked sword ready to cut it off. (Mirror IV.)

In *time* military weapons of war, swords and spears were made, and sovereignty was obtained by their possessors.

The mystical words or secrets of science prevailed, and the study of sublunary sciences superseded that of astronomy.

A pregnant concubine of *Ouranos* was taken, and given to *Dagon*, ⲧⲁⲉ, *the man*, ⲍⲁⲏ, *far off, the traveller*, or *voyager*, she produced a child called *Demarous*, or *Demaroun*, ⲧⲁⲉ, *man*, ⲙⲁⲣⲁ, *of the sea*, or *the mariner*. Navigation was produced or made perfect by astronomy.

"After these events, Cronos surrounded his habitation with a wall, and founded Byblus, the first city of Phœnicia. Having a suspicion of his brother Atlas, he threw him into a deep cavern and buried him, by the advice of Hermes."

That is, in time Byblus was founded, and surrounded with a wall, and the hill on which the pharos, or light, burned, was levelled, and a hole filled with the materials. ⲁⲓⲧ, *a hill*, ⲗⲁⲣ, light.

"At this time, the descendants of the Dioscuri, having built some light, and more complete ships, put to sea; and, being cast away over against Mount Cassius, there built a temple."

This passage requires no explanation.

"But the auxiliaries of *Ilus*, who is *Cronos*, were called *Eloeim*, as it were the allies of Cronos, being so called after him. And Cronos, having a son called Sadidus, killed him with his own sword, because he suspected him, and with his own hand deprived his child of life. He in like manner cut off the head of his own daughter, so that all the gods were astonished at the disposition of Cronos."

The inexorable character of Time is here strongly depicted, who spared not his own children, and his auxiliaries in destruction were called after his own name as the destroyer—ⲗ, *destruction*, ⲗⲩⲣ, *power*, many are the means auxiliary to time in destroying; and it is worthy of obser-

vation, that they are called here the auxiliaries of *Ilus*, the name of Cronos, which designates his destructive quality. His disposition to destroy his own children, astonished the Gods.

"In process of time, Ouranos, when in banishment, sent his daughter *Astarte*, being a virgin, with her two sisters, *Rhea* and *Dione*, to cut off Cronos, by treachery; Cronos took them all, and married them, notwithstanding they were his sisters. When Ouranos understood this, he sent *Eimarmene* and *Hora*, with other auxiliaries, to make war against Cronos; but Cronos gained the affections of these also, and took them to himself."

Astarte, *Rhea*, and *Dione*, are all names of Minerva—and are the same, ar, *out of*, tar, *beyond*, te, *deity—the goddess of long voyages;* Rhea, re a, *the moon*, oia ha, *the goddess* of the sea and the moon. All appropriately called the daughters of astronomy. *Eimarmene*, emh, *protection*, ar, *steering*, *guiding*, ma, *good*, ha, *the*—the means of safe guidance on the sea, and *Hora*, uarr, *hours* a, *the—the hours;* also daughters, or the production of astronomy, all of which Cronos, or Time, pressed into his service.

"It was the god Ouranos, devised Betulia, contriving *stones that moved as having life.*"

Here is a manifest statement that the ancients were acquainted with the magnetic stone, and that its qualities were first discovered by astronomers; the name given it also, is very remarkable. *Bætula*, be, *life*, to, *to*, lia, *stone*, *live stones;* that it was which enabled the mariner to know his course by night and day. Coupling this with the name of the daughter of Ouranos, *Eimarmene*, mentioned just before, there can be little doubt but each had a reference to the other.

"By Astarte, Cronos had seven daughters, called Titanides; by Rhea also he had seven sons, the youngest of

whom was consecrated from his birth, and by Dione he had daughters; and by Astarte he had two sons, Pothos and Eros." That is, in time, by the discoveries made in the south, seven colonies were established—ⲧⲏ, *dominion*, ⲧⲁⲛ, *country*, ⲓ, *in*, ⲧⲉⲁⲣ, *the south*. By *Rhea*, the moon, there were seven sons born to Cronos. Their names are not mentioned. By Dione, he had daughters. The two sons, *Pothos*, and *Eros*; by Astarte, were the discovery of the volcano of Etna, ⲃⲱⲧ, *fire*, ⲧⲱⲣ, *first*—and ⲉⲡ, *great*, ⲟⲣ, *mouth*, the straits of Gibraltar, or *the mouth of the ocean*, both the fruits, or sons, of long voyages.

"Dagon, after he had found out bread-corn, was called the god of agriculture."

"To Sydyc, who was called the just, one of the Titanides bore Asclepias; and to Cronos, there were born in Peræa, three sons; Cronos, called after himself, Zeus-Belus, and Apollo."

That is, one of the southern colonies, in due time, produced medicinal herbs. Of the three sons, *Cronos* the younger, was a *new division of time*, or a correction of calculation of time; *Belus*, ⲃⲉ, *night*, ⲗⲩⲣ, *power*; and *Apollo*, ⲁⲃ, *lord*, ⲟⲗ, *mighty*, ⲗⲩ, *of the waters*. The *north star*, by which they were able to steer over the waters of the ocean at night.

"Contemporary with these were *Pontus* and *Typhon*, Nereus, the father of Pontus. From Pontus, descended Sidon, who, by the excellence of her singing, first invented the hymns of odes or praises, and Poseidon."

Pontus, ⲃⲱⲏ, *foundation*, ⲧⲱⲣ, *first*; *Typhen*, ⲧⲏ, *burning*, ⲫⲟⲏ, *land*; *Sidon*, ⲫⲉ, *this*, ⲥⲟⲏ, *poetess*.

"To *Demarous*, was born *Melicarthus*, who was also called *Heracles*," ⲙⲁⲗ, *king*, ⲓ, *in*, ⲥⲁⲧⲁⲗⲡ, *cities*, ⲧⲱⲣ, *first*, the *first king of the cities*, who was called the *illustrious with*, *or by*, *light*, ⲉⲡ, *illustrious*, *great*, ⲁⲥ, *with*, ⲗⲁⲣ, or ⲗⲉⲣ, *light*;

great teacher, or instructor; afterwards the emblem or personification of Phœnicia. He was the consequence, the birth, or production of the navigators.

"*Ouranos*, then made war upon Pontus, but afterwards relinquishing the attack, he attached himself to Demarous; when Demarous invaded *Pontus*, who put him to flight, and Demarous vowed a sacrifice for his escape."

That is, the astronomers, by new discoveries, pointed out certain alleged errors in the bun, *work*, tur, *first*; i. e. *the first and admitted dogmas*, which were found correct, and then the astronomers and navigators united against the revived opinions of science, but the old notions at length prevailed.

"In the thirty-second year of the reign of *Cronos*, he having laid an ambuscade for his father, *Ouranos*, in a certain place, situated in *the middle of the earth*, and having taken him prisoner, dismembered him over against the fountains and rivers. When he was *consecrated*, his spirit separated, and the blood of his parts flowed into the fountains and rivers."

This is, perhaps, as beautiful an allegory of the progression of the divine science of astronomy, as was possible for the most inventive imagination to conceive. In *time*, *astronomy* came to an imaginary majority, or perfection, and then it was investigated, analysed, and separated into sections, which were applied to navigation, and all other useful purposes; consecrated to the service of man, and made to flow in every possible channel. Thus did the essence, or life-blood, of this noble science flow for the service of mankind, and time, or the division of seasons, who was the son, or owed its existence to astronomy, produced his parent's dismemberment; but, at the same time, he *consecrated* his venerable name, and then Ouranos became a divinity.

"Then *Astarte*, called *the greatest*, and *Demarous*, named *Zeus*, and *Adodus*, called the *king of the gods*, reigned over the country *by consent of Cronos*; and Astarte having put upon her head as a mark of sovereignty, a bull's head; by travelling about the world, she found *a star falling through the air, which she took up, and consecrated in the holy island of Tyre.* The Phœnicians say that Astarte is the same as Aphrodite."

Thus *Astarte* is, as before stated, ⟨ר, *out of*, ⟨רח, *far off*, ⟨ה, *goddess*, i.e. the longest *voyages;* and *Demarous*, *the mariners;* and *Adodus*, *the king of the Gods*, or *the greatest of discoveries*, ⟨, *the*, ⟨ס, *twice*, or *double*, (or ⟨סס⟨, *binary*,) ⟨ור, *first*, emblem of the ships of commerce going and returning, *reigned over the country with the consent of Cronos*—that is, maritime commerce flourished, and *Astarte*, or the ships of long voyages, bore on their prow a horned bull's head, as the emblem of power, *exalted their horns*, and, in long voyages to the south, discovered stars or constellations not before known, which were added to the list of stars in the observatory at Tyre. The meaning of the double faced heads, on the coins, is thus explained by Adodus, the double faced, or binary.

There are many evident interpolations of the translator, Philo Byblius, throughout this work, which render some of the passages difficult to explain. It is more a statement of the contents of the Sanconiathon than a translation; possibly he did not well understand the language of his original.

"Phœnicians say that Astarte is the same as Aphrodite." Here the translator, not the author, speaks.

"Cronos, visiting the different regions of the habitable world, gave his daughter Athena the kingdom of Attica." This is also most likely an interpolation to flatter the Greeks.

"After this Cronos gave the city of Byblus to the goddess *Baaltis*, which is *Dione*, and *Berytus* to Neptune, and the Cabiri; who were cultivators of the soil and fishermen. And they consecrated the remains of *Pontus* at *Berytus*."

In time, in the business of commerce, the city of Byblus became devoted to the trade of the ocean, where the tides prevailed, beal, *the lady*, ᴐlaᴦ, *of the tides*, which is *Dione*, or *Diana*, ᴐla, *goddess*, ŋa, *the*; that is, the Nerf of the Eugubian Tables, who was the goddess of the moon and the tides; and Berytus was devoted to *Neptune*, or *Poseidon*, ships to all parts, ŋaeb, *ships*, ᴐoñ, *of the waves*, or baᴐ, *a boat*, or *vessel*, ᴦe, *this*, ᴐoñ, *waves*.

Pontus, or the first works on science, were preserved, or consecrated, at Berytus.

Berytus, has been supposed by Christian commentators to have received its name from the Hebrew Beruth, *the Covenant*; but it had the name before the time of Moses; its true origin is from being *the first port from which ships sailed* after the settlement of the Phœnician on the coast of Syria—baŋ, *sea*, ', *in*, ᴐuᴦ, *first*,

"But before these things the god Taautes, having pourtrayed Ouranos, represented also the countenances of the gods *Cronos* and *Dagon*, and the sacred character of the elements. He contrived also for Cronos the ensign of his royal power, having four eyes in the parts before and parts behind, two of them closing as in sleep; and upon the shoulders four wings, two in the act of flying, and two reposing as at rest. The symbol was, that Cronos, while he slept, was watching, and reposed while he was awake. And in like manner with respect to the wings, that he was flying while he rested, yet rested while he flew. But for the other gods there were two wings only to each upon his shoulders, to intimate that they flew under the control of Cronos, and there were also two wings upon the head

the one as the symbol of the intellectual part, the mind, the other for the senses."

" And Cronos, visiting the south, gave all Egypt to the good Taautes, that it might be his kingdom."

That is, *in time*, Egypt acquired the knowledge of alphabetic writing, and it prevailed over its whole surface.

" These things the Cabiri, the seven sons of Sydyc, and their eighth brother, Asclepias, first of all set down in the records in obedience to the commands of the god Taautes."

That is, the learned philosophers recorded all these matters by the means of the knowledge of alphabetic writing.

From such simple elements proceeded the complex system of the Greek and Roman mythology. The learned of Phœnicia perceiving the avidity with which mankind, both their own people and foreigners, sought out and received their notions of divine things, made a profit of their credulity, and keeping the secrets of their mysteries, established thereon a splendid hierarchy and system of religion, which, although it eventually became too gross for belief to all but the lowest intellects, was only dissipated by the refulgent light and truth of Christianity.

OF THE MYSTICAL SACRIFICE OF THE PHŒNICIANS.

" It was a custom among the ancients, in times of great calamity, in order to avert the general ruin, for the rulers of the cities or nations, to endeavour to appease the deities by sacrificing to them the best beloved of their children for their redemption; and those devoted victims were offered mystically. For Cronos, whom the Phœnicians also call *Il*, who after his death was deified and instated into the planet, which bears his name, when king, had by a nymph of the country called *Anobret*, an only son, who on

that account was called Jeoud, for so the Phœnicians still call an only son; and when great damages from war beset the land he adorned the altar, and having invested this son with the emblems of royalty, sacrificed him." *(Euseb. Præp. Evan. Lit. I. c.* 10.—*IV. c.* 17.*)*

The great sacrifice for the sins of the whole world seems typified by this custom. Cronos, or *Time*, was also called *Il*, ıll, *evil*, *destruction*, a very proper denomination for Time, who destroys all things. Time had, by a nymph called *Anobret*, (ɑɳ, *year*, o, *of*, bɲeɑʊ, or bɲeȷʊe, *judgment*, or bɲɑʊ, *destruction*,) a son called *Jeoud*, ȷɑ, *a country*, ɯȷ̈e, *a journey*, or *voyage*. That is, sent him out on a *voyage of discovery*, in which many perished.

THE SERPENT.

"Taautes first attributed something of the divine nature to the serpent, and the serpent tribe, in which he was followed by the Phœnicians and Egyptians. This animal was esteemed by him to be the most inspirited of all the reptiles, and of a fiery nature, inasmuch as it exhibits an incredible celerity, moving by its spirit without either hands or feet, or any of those external members by which other animals effect motion. And in its progress it assumes various forms in a spiral course, darting forward with whatever velocity it desires. It is also long lived and is endowed with the property of renewing its youth, and postponing old age, (by casting its skin) gaining size and vigour by the operation. And at length when its time of existence is completed it consumes itself, as Taautes has laid it down in the sacred books, for which reason the serpent is introduced into sacred rites and mysteries." Euseb. Præp. Evan. i. 10.

The above passage from Eusebius's version of the Sanconiathon is important, as it shows why snakes are placed round the neck of Minerva, and on the caduceus of Hermes, in the Etruscan sculptures and bronzes. *Taautes, or writing*, is personified and deified; the allegorical language made use of here, in our modern matter of fact style, would be as follows:—

We find in the ancient books or writings the divine nature attributed to the serpent, both by the Phœnicians and Egyptians, by whom it was considered as endowed with more subtle intelligence than any other reptile, the tradition of the old serpent had its influence—"Now the serpent was more subtle than any beast of the field which the Lord had made." (Gen. iii. 1.) Its motion described greater variety of figures than any other, and among the rest the circle the emblem of eternity, or the eternal revolutions of nature, and in many other respects offered to the observing and reflecting mind extraordinary peculiarities. Its mechanism and means of motion must excite surprise and wonder; its throwing off its skin and then appearing in renewed youth and vigour. Lastly, its consuming itself, a notion which no doubt arose from its skin being found nearly perfect alone without the living animal. All this is found in the old writings.

This examination of the Sanconiathon lifts up the veil, and exhibits a new view into the origin of the theogony of the ancient world, and nearly annihilates all preconceived notions as to the early divinities we have hitherto considered progenitors of Zeus and his compeers, or rather as they are found represented in Greek and Roman mythology.

It appears distinctly stated in the Sanconiathon, that it was an ingeniously contrived scheme of certain learned priests of the Phœnicians, under an allegorical system to

deceive mankind, and to draw profit by imposing upon their ignorance and credulity. Under a veil of allegorical mythology, the secrets of nature, and the discoveries of science were hidden from the vulgar gaze, but deified to their imagination. Science, and all knowledge, was confined to the initiated, who were considered as demi-gods, and endued with supernatural powers. Like the discoveries of the alchymists and astrologers of modern times they were made imps and demons.

This system originated in remote antiquity, probably before the Phœnicians inhabited Syria; they are the people who, in the language of mythology, are termed *Gods*; while the uncivilized people of the rest of the world, as the Greeks and other barbarians, were denominated *men*.

Tinia, Tina, or Thina, is well described by Micali, who, without knowledge of the import of the name, ascribed to him all the attributes of the Creator, the first cause, the *Sancus*, or *old cause*, the centre and origin of all things, *fire*, or the genial heat from which all life proceeded.

Much controversy has taken place upon the Sanconiathon. Henry Dodwell, one of the most learned and talented men of the age in which he lived, thought it a compilation, or fabrication, of Philo Byblius himself. It is said originally to have consisted of nine books, of which that found in Eusebius, was the first; and that the others treated of the subsequent history of the Phœnicians. This is probable, what we have looks very like the commencement of such a history, and its name also like that of the first book or chapter. "The old commencement of Time," or, "the first age of Time." Still it is as probable that what we have in Eusebius, may be the whole *San cead na than*.

A few years since, an attempt was made to foist a spurious fabrication upon the world, as the lost books of San-

coniathon; a statement appeared in the public journals of Europe, that a manuscript had been found in the monastry of Meremhaǫ, near Oporto, in Portugal, of the entire nine books of Sanconiathon; and there has since been published, by a bookseller at Hanover, a work purporting to be copied from this MS. From its internal evidence, it has been universally condemned as a fabrication, and the story has been got up with very little care and precaution. M. Macedo, Secretary to the Royal Academy of Lisbon, on being written to, requesting him to inquire about it, replied, that there was "no such monastery, and, as far as he could learn, no truth whatever in the story. Neither had such a MS. been found elsewhere in Portugal."

O'Connor's Chronicles of Eri, are a similar fraud, and yet, from such a work, with Dr. Villanueva's Phœnician Ireland, and O'Brien's Round Towers, Dr. Gesenius judges of the pretensions of the Irish language to affinity with the Punic. Dr. Villaneuva, from his ignorance of the Irish history and language, was involved in the most absurd blunders, and poor O'Brien was insane. Gesenius, assuming the affinity of the Phœnician with the Hebrew, says: "Multo etiam duriora et longius petita videntur, quæ de linguæ Punicæ vestigiis in Irica conspicuis prolata video, in qua, quippe Celticæ stirpis lingua, neque radicum neque grammaticæ declinationis cum Hebræa lingua concordia est: ut mirari subeat etiam hodie esse quibus Vallenceii somnia non displiceant."

Vallencey, was certainly a great dreamer, and there never was a more confused writer; he knew not how to apply the evidence he collected; of systematic arrangement he had no idea, nor any settled opinions; when he came to any conclusion, it was from detached evidences, which often confuted each other; he had no notion of a whole. He

was, however, a most zealous collector of materials, although injudicious in their selection, and unable to apply them to any useful purpose.

That there is no affinity between the Celtic of Ireland and the Hebrew, either in the roots or the inflections of the grammar, every one, who knows anything of both languages, must admit, (I have heard pretended Irish scholars assert the contrary); but, on the other hand, the affinity of the Punic with the Hebrew, as yet, has only been assumed, not proved.

Dr. Gesenius certainly has not established that point in his recent learned work on the writing and language of the Phœnicians. His explanation of words and names found in the Greek and Roman writers, by the Hebrew, for the most part, are not only inapplicable, but tend rather to disprove affinity between these tongues.

THE GODS OF ETRURIA—TINIA.

Tin, means the *bèginning*, *fire*, ı, *in*, ⊲, *the*. The combination of power and wisdom, literally *in the beginning*.

In the engraving on the back of the Etruscan mirrors Tinia is represented with all the attributes of the Zeus and Jupiter of the Greeks and Romans. He has the thunderbolt and the rod of power, and is generally accompanied by the eagle. He sometimes has a wreath *of ivy* round his head, (Plate Mirrors I.) in addition to the other insignia of Jove. Micali, and other Italian writers, when thus ornamented, call him Bacchus, but I believe that name does not appear on any Etruscan Inscription, (See Plate Mirrors I. II.) On Mirror Plate V. he has the words, ƎO ΛM VΦ1 over him, which means the *very good god*, bro ma te, or ce; this is the origin of the fable of *Prometheus*, which was but another appellation of Tina.

The word 𐤕𐤀, or TAH, which appears on some of the Etruscan coins, (Pl. xxx. xxxii.) with Tina's head, is the first person present of the auxiliary verb ᚃᚐ, *I am*. It is remarkable that this name God gave to himself from the burning bush, I AM THAT I AM; and again—"Thus shall thou say unto the children of Israel I AM has sent me unto you"—"This is my name for ever." (Exodus iii. 14, 15.) Whether this be derived from the Jewish History or not, it is a circumstance worthy of note.

In O'Reilly's Dictionary ᚃᚐ is rendered *Jehovah*, as the Great I AM; it is also the affirmative *yes*, i. e. *it is*. The Irish have no affirmative like *yes*, or the French *oui;* in answer to, Is this your brother? they say, ᚋ ᚏᚓ, *it is he*, in the primitive and uncompounded simplicity of language.

Teinne-athair in Scottish Gaelic is lightning, ᚃᚓᚅᚅᚓ-ᚐᚓᚅᚋ in Irish. The pronunciation of both is the same, literally *fire of the air, or sky*, ᚃᚅᚅᚐ ᚐᚃᚐᚋ is also *father Tina*.

The Perugian inscription puts at rest all question as to Tina being *the Sun*, for the *Feast of Tina*, mentioned therein is identified with the ᚠᚓᚋ ᚃᚅᚓ of the Irish, namely, midsummer or the summer solstice, 𐤀𐤍𐤉𐤅 𐤉𐤄𐤆, it is now called by the Irish ᚠᚓᚋ ᚐᚑᚅᚓ, or *St. John's Day*, or the Feast of St. John the Baptist. It is also called *Baal tinne*, and in Scotland *Beltin*. Among the Irish the feasts or days of the saints are called *Feil Mhichel*, *Feil Martain*, *Fiel Bhrighide*, for Michaelmas, Martinmas, St. Bridget's Day, and for the Epiphany, *Feil an Reogh*, or the feast of kings.

"The Irish Druids," says Cormac in his Glossary, "kindled two profitable fires with great incantations and mystery, and drove their cattle between them to defend them against pestilence and murrain. These they called *Belltaine* and *Baltine*, that is, the *fire* of the God Baal."

These fires are still lighted on the mountains and hills of

Ireland and Scotland on St. John's eve, and called by the same name as in ancient times by the Etrusco-Phœnicians, *Belteine* and *Beltin*. Thus St. John the Baptist's Feast falling on the same day as the *Fëil Tina*, Feast of Tina, or summer solstice, he has succeeded Tina in the honours of Irish adoration.

It is also a singular fact that the Freemasons have adopted St. John as their patron saint, because the day sacred to him happened to fall on the 24th of June, or the longest day, the same day as the Feast of Tina, or *Baal Tine*, the sun arrives at the farthest north point, and St. John the Evangelist's Day occurs on the shortest day or when the sun reaches the farthest south point, both days sacred to the Cabiri, and are held by the Freemasons, without their being aware of the why or wherefore.

Tinne is *wonderful, incomprehensible*, above *knowledge*, and *conception*—"His name shall be called *wonderful, counsellor, the Mighty God, the everlasting Father.*" (Isaiah xi. 6.)

Tinia expresses all the attributes of the supreme God, and it is a fair and reasonable conclusion that the early Phœnicians worshipped the true God as *Baal Tinne*, or *Tinia*, the *Lord*, the *Creator and sustainer of all things*, having derived that notion from the original revelation of God to man. In process of time the sun, as the most glorious and splendid of visible objects, became the supposed demonstration of the substance of the deity, and as men are apt to be attracted by matter, they worshipped the sun as the image of God created by himself.

There can be little doubt but that the sun was the supreme God of the Phœnicians, we are told in the Sanconiathon that they worshipped him under the name *Baal Samen;* the sacred writings give the same testimony.

HERCULES.

Malcarthus, the first king of the cities of Phœnicia, as his name indicates, was among the Phœnicians called first, the *hero of the sun* or *light*, ɐɲ cu lɑr; secondly, he was a personification of the Phœnician people as a maritime power; thirdly, identified with the sun itself; and eventually the material representation of the deity, and substituted for Tinia himself, or rather perhaps the name of Heracles was given to the God.

As the sun, his name Heracles indicates the *great source of light*, ɐɲ, *illustrious*, ɑʒ (or ɑc), *with*, lɑr, *light*.

Hercules as the personification or image of the God, was his moving imaginary agent in the affairs of mankind, and particularly of Phœnicia. This name implies *the illustrious hero of light*, ɐɲ, *illustrious*, cu, *hero*, *champion*, or *warrior*, lɑɲ, *of light*.

The Phœnicians considered Hercules as their peculiar patron, ever present to further their exertions and enterprises, and like as the English have their Britannia, had him as their national emblem, and *he ruled the waves*, conquered their enemies, and surmounted all their difficulties, by sea and land; in the same way and under the same national idea, a little more extended, by making the visible emblem the figured allegorical representation, or image of the deity.

The Greek hero *Heracles* and the Latin *Hercules* were evidently adopted by those people from an imperfect notion of the true meaning and import of the Phœnician fiction; the Greeks formed indeed a beautiful tale, or rather a great many pretty fables of their own from the imperfect glimpse they had obtained of the Phœnician story. We learn from

Herodotus what a confused idea the Greeks had of the origin of their deities. He says:—

"*Hercules* was one of the twelve gods, but I never could hear in Egypt of the Grecian Hercules. There are many good reasons to believe that the Egyptians did not borrow this name from the Greeks, but the Greeks, *especially those who gave* it to the son of Amphitryon, from the Egyptians, chiefly because Amphitryon and Alcmena, father and mother to the Greek Hercules, were both of Egyptian descent. Besides, the Egyptians affirm, that they know not the names of *Neptune*, *Castor*, and *Pollux*, nor ever received them into the number of their gods, yet if they had borrowed the names of any deity from the Greeks, they certainly would have named these in the first rank; had any of the Greeks then frequented the sea, and been acquainted with the use of shipping, as I believe they were. And therefore the Egyptians must have known the names of these gods, rather than that of Hercules. But, be this as it may, Hercules is one of the ancient gods of the Egyptians, who say that 17,000 years before the reign of Amasis the number of their gods, which had been eight, was increased to twelve, and that Hercules was accounted one of them.

"Being anxious to know as much as could be ascertained with certainty of these things I sailed to Tyre in Phœnicia, because I had heard that in that city there was a temple dedicated to Hercules. I saw that temple, it was enriched with many magnificent donations, and among *others with two pillars, one of fine gold, the other of emerald, which shines at night in a surprising manner.* Conversing with the priests of this god I inquired how long this temple had been built. I found these also to differ from the Greeks. For they assured me that the temple was built at the same time with the city,

and that 2300 years were already past since the foundation of Tyre.

"I saw also at Tyre another temple dedicated to the Thasian Hercules, and when I arrived at *Thasus* I found there a temple of Hercules, built *by those Phœnicians* who founded that city, during the expedition they made in search of Europa,* which was five generations before Hercules the son of Amphitryon appeared in Greece. All these things evidently prove that the Egyptian Hercules is a god of great antiquity; and therefore, I think, those Greeks act most rationally, who build temples to both, *sacrificing to the first as an immortal being*, under the name of Olympian, *honouring the other as a hero.*"

"The Greeks say much on this subject without due examination, and particularly *by inventing the following fable*:—'When Hercules (they say) arrived in Egypt, the Egyptians crowned him with a garland, and contemplated sacrificing him to Jupiter, conducting him to an altar with great ceremony; during the way he was silent, but when he arrived there, he exerted all his power and slew every man who was present.' Now those who fabricated this story were utterly ignorant of the Egyptian laws. For how can we imagine that a people who are forbidden to kill any animal except geese, swine, and such bulls and calves as they find without blemish, would sacrifice a human being? Besides, how could Hercules kill so many thousands, being alone, and at that time, by their own confession, a mere man? Nevertheless I desire the gods and heroes will take in good part what I have said concerning these things."

The Phœnicians were too acute, intelligent, and culti-

* This expedition in search of Europa, in modern language was nothing more than *a voyage of discovery* to Europe.

vated to form such a confused and contradictory sytsem as we find among the Greeks and Romans, in which there is nothing certain; it is evidently the work of a people emerging from barbarism, imperfectly adopting a system of religion, of the nature and origin of which they were ignorant, and only knew as much as appeared on the surface from the outward emblems of a more cultivated people.

The result may justly be considered as similar to the strange jumble which Gori and Lanzi have made in attempting to explain Etruscan inscriptions, without knowing a word of the language in which they were written, except some of the names over the heads of the figures of the deities, on the bronzes and sculptures.

The Phœnician system of theology was based upon the simple form of patriarchal worship, by adding to the great idea of an original being, the creator of all things, the *Great I am*, their *Tina*, and was reasonable and consistent; they had not two divinities of the Sun. Their *Apollo* was the north star; their Tinia, afterwards Heracles, the great illuminator of our system. They had not half a dozen deities bearing the same name, with different attributes and characters. Any additions they made of subordinate deities were formed on consistent and rational principles, and were made to harmonize with what had previously existed. They indeed, that is the vulgar, became idolators, and worshipped the sun, and the north star, and Minerva, the goddess of the moon, the sea, and of wisdom; but their system does not exhibit such a prostration of intellect, as that of the Greeks and Romans.

Hercules, among the Etruscans, is represented as a young man, in the vigour of youth, beardless, and of great muscular strength, and symmetry of form. The lion's skin suspended round his shoulders, often with

the fore paws tied round his neck, with his portentous club, when represented in action, in his right hand; when at rest, he leans upon it in his left; his bow and quiver of arrows is also often represented either suspended or near him. (See Plate of Mirrors III).

It is remarkable, that Hercules is not mentioned in the Eugubian tables, nor, indeed, any other deity but Minerva, nor is he ever represented with wings.

The Irish call all heroes, champions, advocates, and even the apostle St. Patrick, as well as all their eminent saints and churchmen, Hercules. ep cul.

APOLLO.

Apollo appears to have been highly esteemed by the Etruscans. His name is variously spelled, VЈV1A, generally, often VЈ1A, and in an inscription in (Roman) the latter Etruscan character APOLLINI. He is generally represented nearly naked, but sometimes has a mantle thrown carelessly about him, beardless, often laureated, with the torque, ornamented with suspended bullæ, round his neck.

Whether Apollo was originally a personification of the sun, has ever been very doubtful, the representations on the early bronzes of Etruria have little on them indicating such a notion. (See Plate of Mirrors I.)

Passages in the ancient Greek writers, seem to indicate that they considered Apollo, the Sun, and Phœbus, as all different deities and personifications confounded together. Certainly, all the early Etruscan represent their Apulu, without any emblem of the sun.

In Montfaucon, Vol. I., 106, is a representation of a sculpture on marble, described in our first volume, p. 387–8, having the word APOLLINI, over the head of the male

deity, indicating his character, ab, *the lord*, ol, *mighty*, ḷɲ, *of the sea*, ɨ, *ocean*. The star over his head is the polar star, the guide, round which all other stars revolve in perfect order and harmony, which idea made him the god of music and harmony. The stars seem to obey his mandates, and revolve round him as a centre; thus doing him obedient homage. Apollo means the same thing, ab ol lu, *the mighty lord of the waters*, because they steered by him when they had no other guide. The north star is spoken of in the tables, as the guiding sign by which the ships were steered, when out of sight of land.

Apollo, therefore, was not the personification of the sun among the Etruscans, but of the north star; the placing rays round his head, caused the error into which the Greeks and Romans fell.

The name Phœbus, was given to Apollo, because he, like his anti-type, the north star, was always the same in youth and beauty; ɣeabuɾ, is *beauty*, *comeliness*, *grace*, an epithet still applied to a handsome young man by the Irish.

Apollo might be alluded to as the north star, from his standing as it were in a centre, and ruling the seasons, all things revolving round him as a great centre, and obeying his commands. The dances, or courses of the stars, were conducted by him, while he alone remained in motionless dignity. This could not be said of the sun.

"So true it is, that all the changes in the character of this divinity were effected by the transmuting power of the Greek spirit," who, not knowing what was true, endeavoured to shew what was probable, according to its own visionary fancies; each hypothesis, of which there were many irreconcileable with the other, combined to produce the farrago of Greek and Roman mythology.

No apology is here offered to Apollo, for having displaced him from the throne of Heracles, which he has so long usurped. To restore him to his rightful dominions, is considered ample compensation; but, having been reproved by votaries of both deities, for sacrilegiously presuming to question the Greek and Roman mythos, the aforesaid votaries in all the universities and academies, are assured, in the true spirit of modern liberality, that I have been actuated by no feeling of personal animosity, either to the votaries themselves or their gods.

There will, it is to be hoped, be found many among the learned, not so blinded by the prejudices of education, as to refuse to examine evidence now for the first time brought before them, and to give it the deliberate consideration which the importance of the subject deserves; being so intimately connected with the highest class of national knowledge, it demands attention, and a hearing. Because a language is of remote antiquity, and so difficult that hitherto all endeavours to explain it have proved abortive, it must not, therefore, be said that it is arrogant to make the attempt, nor must a wet blanket be thrown on the evanescent inquiry, to gratify the prejudices of the modern votaries of Greek divinities.

NERF—NERFA—OR MINERVA.

Nerfa is represented as rising from the head of Tinia, (Plate II., Mirrors II.) She was the goddess of the Moon, and the Sea. In O'Reilly's Dictionary is the following definition—beɲeɔ, *Beineid, the Minerva or Goddess of War of the Irish.* O'Reilly borrowed this from Cormac's Glossary, where she is called beɲ ɲeɔ, *the wife of Neid, the*

God of War. In the Eugubian Tables she is called *Nerfe*, ŋaom ŋa baŗ, that is, *the Goddess, or the Holy One of the Sea*, and *the holy guiding one of the sea.* She is also styled *Nom na re*, ŋaom ŋa ŗe, *the Holy One of the Moon.* In another inscription she is called *Cleat Ræ*, or *Queen of the Moon.* The Greek and Roman *Diana* is taken from an epithet applied to this deity, ɔ]a, *deity*, ŋa, *the goddess. Ana* was the most ancient divinity, and the mother of the Irish gods, according to Cormac, and ɔ]a is a divinity. "*The mother of the Gods* was worshipped in an island near Britain (says Strabo) in the same way as in *Samothrace.*" Nerfa was the goddess of the Moon and the Sea, on account of the influence of that planet on the tides. Her Greek name of *Athena* arose from the Phœnician story of her being born from the head of *Tina; a, from*, ċ]ŋa, *Thina*, i. e. *from Tina*, or, as that word is still pronounced by the Irish *Thina.*

On the mirror of the birth of Minerva, (Mirror Plate II.) and in others, particularly where Minerva and Hermes are represented as conquering prostrate Discord. (See Mirror Plate IV.,) she is represented without the gorgon's head, (as it is called by the Greeks) on her mantle. On others, she always wears that emblem. The prefix, ŋa, or ŋe, *good*, forms, with the true name *Nerf*, the Roman, *Minerva.* It is remarkable, that the Irish prefix this epithet to their Christian saints. *St. Colman* is called *Mo Cholmock, St. Braccan, Mobracan, St. Hugh Oge, St. Moag*, or *good Colman, good Braccan, good young Hugh.* It may also be observed, that the epithet of *Naom*, holy one, applied to Nerfa in the Eugubian Tables, is also given to the Christian saint. Naom is the Irish word for a saint or *holy person.*

The owl was sacred to Minerva because *she flies by night*,

in allusion to the Phœnician mariners having sailed over the ocean by night as well as day, as is celebrated in the Eugubian Tables. Coins were cast to celebrate this circumstance, with the head of Minerva on one side, and an owl on the reverse, (Coins, Plate XIII. 4.) one with the inscription be ɟᴛe ʏa, *night wings her's*, another pob luŋa, *people of the water.*

The Greek fable of the dispute between *Minerva* (or *Athena*) and *Neptune*, was the discussion between the believers in the goddess and the sceptics of the day, one attributing nautical success to the deity, the other to *the ship itself*, for Neptune is nothing more than *the ship of the waves*, ŋaeb ᴛoŋŋ. *Neptune* was a god created by the ignorance of the Greeks, who not knowing the meaning of the two words made a deity of the Phœnician ship. Herodotus (Euterpe, 268.) says, "The Egyptians affirm that they know not the names of Neptune, Castor, and Pollux, nor ever received them into the number of their gods." This is a strong corroboration of the foregoing hypothesis.

Minerva is represented, in most cases, as accompanying *Hercules* in all those actions which are called his labours, the former representing *wisdom of design, the good great science*, the other *performance* by vigorous exertion.

The inscription of IOVBINI, and IOVINI, in the Eugubian Tables, with the same on the coins, (Plates III. IV. V.) puts us in possession of the origin of the shout or cry of *Io Pæan*, hitherto so mysterious and inexplicable. The Greeks and Romans knew it was a shout in honour of some deity, but why, and wherefore, or to what deity, they knew not, nor on what occasion it became so. It appears from the Eugubian inscriptions that IOVINI or IOBINI means *night and day in the*, in allusion to the supposed

providential interference of the goddess guiding their ship across the middle of the north ocean *by night and day*. To commemorate this, medals or coins were cast with this inscription, and the Greeks learned the sound, and adopted it as a shout in honour of their gods, (Plates, Coins III. IV. V.) Minerva is sometimes represented *with wings*, the emblem of a celestial or spiritual being, (Plate Mirror III.) see also the Plate of Nerf, protectress of mariners.

Minerva was the *Astarte Baaltis* of the Phœnicians, that is, the *goddess of voyages*, ⍺⍵⍺⍵, is *a journey or voyage*, compounded of the old monosyllabic words ⍺⍵, *out of*, ⍺⍵, *beyond*, *far*, that is, far away, ⍺⍺, *goddess*. Baaltis is ⍺⍺⍺, *goddess*, ⍺⍺⍺, *of the tides*. The *Astaroth*, the goddess of the Sidonians, mentioned in 1 Kings xi. 33, was the same, ⍺⍵ ⍺⍵, *voyages*, ⍺⍺, *to go*, ⍺⍺, *also*.

The *name* of Minerva has been involved in considerable mystery, and must have remained so, but for the light thrown upon it by the Eugubian Tables, particularly the monosyllabic character of the Etruscan language. All Etruscan names are accurately descriptive, and must be analyzed by their components. Minerva, or Nerf, was the Mentor, or adviser, of Hercules, or the Phœnician people. In the Plate of Mirrors III. she is represented leading Hercules on to destroy the Hydra. The first syllable *Ma* has been already explained, the word *Nerfa* or *Nerfe* is composed of ⍺⍺, *the*, ⍺⍺, *great*, ⍺⍺, *science*, or ⍺⍺, *the*, ⍺⍺, *guiding*, *steering*, or *navigating*, ⍺⍺, *science*. It may also be composed of ⍺⍺, *happy*, *fortunate*, ⍺⍺, *science*. Either of these definitions well expresses her character. The wisdom of Minia conceives a bright idea, that the hammer of *Sethlans*, or Vulcan, would produce metallic weapons, and the many necessaries for the building of houses and ships, as well as of all other

uses for which it is applicable. The Cabiri produced the first ship, and the Cabiri were the children of Vulcan, all these were but the allegoric representation of the discoveries of science; ηaeb, *the ship*, τοη, *of the waves*, was made a god by the Greeks.

The name of *Pallas* is derived from beal, *the lord*, or *lady*, or *supreme god*, lar, *light*, *intelligence*, *wisdom*.

Thus all the names and epithets applied to Minerva have reference to, and are significant of her imaginary attributes. She is in fact the personified allegory of the divine wisdom, as she is so often called in the sixth table, "*the most illustrious holy one, the illustrious guiding holy one,*" the acting personified principle of divine wisdom, springing directly from the head, or intelligence of the supreme. The epithet applied to her in the sixth table, with the prefix of the Celtic article ηa, *the*, and the postfix of fad, *wisdom*, gives her name NA, *the*, ER, *illustrious*, AR, *guiding*, FA, *wisdom*, written by the Irish ηa ep ar fad, pronounced *Nerfa*.

The word signifying a serpent in Celtic is ηapη, which is expressive of its *wisdom*, an attribute given to it universally by all nations who had the tradition of the serpent's subtlety from their first parents, and this name may have originated with the notion of its personating the deity, ηa ar, *the ruling power*. The serpent is almost always to be found in the representations of Minerva in some way or other. The Greeks supposed them taken from the Gorgon's head.

HERMES.

Hermes was highly esteemed among the Etruscans, and appears often upon their bronzes as the god of mining, trade, and wealth. He is generally represented naked,

except his winged cap and sandals. He has in his hand a rod, on the top of which are two serpents entwined together, (see Pl. Mirror I.) His name is spelled on Etruscan inscriptions several ways, ƧMIVϮ, TURMS, (Plates Mirror I.) ƎMIƎ⊗, THERME, (Plate Mirror IV.) of this the Greeks have formed their *Hermes*. The Roman name of Mercurius, or Mercury, is not found on any Etruscan inscription. That name, however, is very significant of his character as represented as the messenger or champion of Minerva, ᴍeaᴦ, *swift*, cu, *champion*, ᴎe, *of the moon*. The early Romans borrowed the god and his prevailing name from their Etruscan neighbours. The Roman derivation from *a mercibus* is like the other etymologies from sound not sense.

The name of *Turmes*, or *Thermes*, formed from ᴛuᴦ, *a voyage, journey, message*, and ᴍeaᴦ, *the wind*, or *the messenger swift as the wind*, or *by sailing*. The *h*, after the *t*, aspirates the word, or as the Irish grammarians term it, eclipses, or renders it mute, which gives the exact sound of the Greek Ermes, or Hermes.

Hermes, as above stated, was the god of metals. On the back of a Mirror, (Plate of Mirrors IV.) Minerva is represented with Discord prostrate, and he spears point upon his head, with Hermes ready with his metallic crooked knife in his right hand, and a bag or basket in his left, to cut off his head; which was afterwards fixed on the mantle of Minerva, a fibula, emblematic of the victory of wisdom, acquired by the discovery of the use of metals, in military weapons, over all civil turmoil or popular sedition. The Caduceus of Hermes may have arisen originally from the smiths' tongs, represented on some of the coins, (Plate IV.) to which the common figure of the Caduceus bears a strong resemblance, but on some of the Mirrors there can be no question of the rod being surmounted with

snakes entwined, (see Plate of Mirror I.) The Gorgon's head was a Greek invention.

Hermes does not appear with wings on his feet among the Etruscans, and his cap is as often without wings as with them. His crooked knife or sword, called *Harpe*, by which he was enabled to go immediately wherever he pleased, a corruption of the words ᚐᚱ, *guiding*, ᚁᚓ, *by night*, a phrase much used in the Eugubian Tables.

He is said to have received the Caduceus from Apollo, in exchange for the harp, the invention of which is attributed to him, on account of its metallic strings; it has probably been corrupted from ᚄᚐᚇ, *a friend*, ᚢ, *from*, ᚄᚐᚱ, *money*, or *metal*. The emblem of the influence of money in procuring friends. The Phœnician Etruscans wrapped up everything in allegory, which the Greeks and Romans adopted.

He was the god of eloquence, probably from the eloquent persuasion of wealth.

The wings on his head or cap are explained in the Sanconiathon to mean intellect and sense.

SETHLANS.

Sethlans, is the name affixed to the figure in the engraved Mirror of the birth of Minerva (Plate Mirror III.), also in other Mirrors, he has a hammer in his hand. He was the Vulcan of the Romans, and the Ἥφαιστος of the Grecks. The name of Sethlans was from the circumstance of his having been a digger of holes in search of metals; he also made the incision in the head of Tinia, out of which Minerva sprung, completely armed and accoutred, ᚏᚓᚇ, *a hole, or aperture*, ᚂᚐᚅ, *cutter*, ᚃᚁ, *he is*. ᚂᚐᚅ is an obsolete Irish verb, meaning *to cut*. The root of Irish verbs is to be found in the imperative, thus ᚂᚐᚅ is *cut*.

The allegory of this story is, Tinia, the sovereign, by means of Sethlans, (or *Vulcan)* the miner and worker of metals, conceived the notion of forming metallic military weapons, which gave him the superiority over all other princes, who used wooden ones, and Minerva, therefore, the personification of the idea of military wisdom, sprung from his brain, and that by means of the knowledge of metals, i. e. Sethlans, or Vulcan.

CHARUN.

Charun appears in almost all sculptures of funereal processions and tombs; he always has a large hammer in his hand, often a sword also, has a large nose and a severe ferocious countenance, generally winged and buskined. His ears like those of a wolf. He is generally represented as accompanied by another winged male figure, carrying a torch, with a benevolent countenance, clothed and buskined, who seems to be the friendly guide to the departed soul, while Charun follows, and sometimes appears to hinder and counteract the benevolent acts of the good spirit. His ferocious countenance and severe expression indicate his malevolent character. His boat seems to have been Greek or Roman invention, for in all the Etruscan sepulchral sculptures, it does not once appear. It is considered to have been borrowed from the Egyptians, which is most likely, for no indication of a lake or boat appears on the Etruscan sculptures. The whole of this part of his story seems to have been of Greek or Roman invention.

The name appears written over the figure of Charun in many Etruscan tombs, ΛVϢΛV. Many interpretations may be given of this name in the Etruscan, as, coɲ, *deceitful*, ɲuɲ, *mystery*, cao, *mournful.* or *melancholy*, ɲuɲ, *mystery*,

ceaɲ, *burial* or *death*, ɲuŋ, *mystery*; caoiṫ, *eternal*, ɲuŋ, *mystery*. All these have apparent connection with the character of Charun. The name is often found among the Greeks and Romans as *Charo*, which might be rendered ceaɲ, *burial*, ɲo, *to go*, or the attendant on death or burial. It is, perhaps, difficult to decide which of these is the most appropriate.

LARAN.

Laran was the god of beauty, or symmetry, and love, leaɲ, *perfect*, ɲaṁ, *beauty*; ɲaṁ, is also *geneqlogy*, *love*, *desire*. He is represented on the back of a mirror, with *Turan* the goddess of beauty, both naked but sandaled, with Apollo and Minerva on the other side. *Laran* may be leaɲ, *sea*, an, *the*. Venus is represented among the Greeks as rising from the sea.

TURAN.

Turan the goddess of beauty, ṫo ɲaṁ, *female beauty*, is represented with *Laran*. She has a torques and bullæ round her neck, and sandaled, but otherwise naked, on the same mirrors with Apollo and Minerva. And also on another mirror, where she is clothed, stooping over a box, the lid of which she is opening. From this the Greek Fable of *Pandora* is probably derived. The meaning of which is, ban, *the woman*, ṫoɲaiṫ, *of strife*, or *discord*, in allusion to the strife and discord which arise from love. This identification of *Pandora* with *Turan*, the goddess of love, shews that *Pandora* was a name, or epithet, given to *Turan*, from the troubles which have arisen among men for the possession of female beauty. Turan might be *the voyage* but for the masculine article an, *the*, being used. It would have been *Turna*.

CASTOR AND POLLUX.

Castur, and Casatru, is the Castor of the Greeks. He appears on the Mirror (Plate II.), with *Melakree*, *Menle*, and *Poltuke*, who is naked. He is dressed in a cloak and cap, armed with a spear, but with naked legs and feet. In one mirror he is represented naked, standing on the left of Calanice, also naked, who has his right arm round the neck of Poltuke, and his left round the neck of Castor, who is here named ⋀⋖⊦⋀2⍲⍲, CASUTRU. Minerva is sitting on the right with her spear, but no head of discord on her breast, while Turan is stooping with a box before her, the lid of which she is lifting up. Beneath the pediment, on which they all rest, is the lotus and two stars.

Castor is represented as among the Greeks, in company with Poltuke (Pollux), and their names indicate their characters of messengers or guides, cay, *active*, tup, *voyager*, tonpe, *explorer*, bol lu at u ca, *science of water flowing from whence. The skilful pilot over the flood of waters.* In one mirror, the name is spelled ⋿⋂⋀⊦⋀⋁⋀1, PULUTUCE, (Πολυδεύκης of the Greeks.)

This Mirror seems to represent three brethren in harmony together, with Minerva instructing them in wisdom, and *Turan* opening her box of love to initiate strife, for which she was called ban tonajt, *the woman of discord*, the Pandora of the Greeks.

The other Mirror (Plate VI.) represents *Malacre*, mal ac pe, *the king of kings*, or cpe, *of the earth*, sitting and listening to the relation of Poltuke, who stands before him naked, and Castor clothed on his left behind him, with *Menle* standing behind, armed with a shield and spear, also naked, but in marked attention to Poltuke.

The Greek notion of their being friendly to navigation

was from a glimpse of their real character, but *why* was a mystery.

CALANICE.

Calanice, ƎꟽИAꓠAꓤꟽ, appears to have been another name for Poltuke. He is represented on the mirrors with *Castor*, in the same position. As the latter was the active helmsman or voyager, Calanice appears to have been the vigilant watchman, or looker out for squalls, shoals, rocks, or other dangers. A character too necessary to secure navigation to be unrepresented by a people so fond of figurative allegory as the Phœnician Etruscans. The meaning of this name si from cal, *watching*, an, *the*, oje, *water*, or ojoce, *at night*. The word callan, *noise*, *shouting*, *talking loud*, may have arisen from this root, the cry of the watchman on board a ship. Callaine, is a *cryer*, *shouter*, and the English word *call* no doubt sprung from it. More of him hereafter in the description of the Mirrors.

MENLE.

Menle is represented as one of the counsel of Melacre on the mirror with Castor and Poltuke, (Plate VI.) He is naked, standing behind the sovereign, in earnest attention to *Poltuke*. His right hand rests on a spear, near the head, on his left is the large round Etruscan shield. I take him to be the personification of clear weather; that is, presiding over fine weather, the choice of which was recommended for the voyage. His name indicates this, menn lae, *clear days*, or fine weather. Castor and Poltuke are the signs of the zodiac which appear in the month of July, when the longest days and finest weather prevail in the northern hemisphere, and were the proper allegorical advisers of *Melacre* when to send out his ships.

ETHIS.

Ethis appears represented on one of the mirrors with Hercules, and Minerva, in what is called the apotheosis of Hercules. They are supported by a winged figure, holding up the platform on which they stand, a usual allegory of a heavenly scene. Ethis was the goddess or emblem of justice, ᚐᚄ, *just*, ᚾᚴ, *it is*, or the *just one*. She is a serious female figure, with wings on her shoulders, the emblem of a celestial being, clothed and sandaled, with a necklace and cap on her head. She appears to be speaking to Hercules.

ERIS.

Eris, the *goddess*, or *emblem of history*, is represented on a mirror. She is naked except a scarf thrown round her, with a necklace and pointed crown on her head. In her left hand she has a style, or point, for writing. She is standing upon a lotus flower. Eris is the Greek name for Juno, as the goddess of the air, which may also be the meaning of the word in Celtic, for ᚐᚓᚅ is the sky, or air, atmosphere; the style in her hand seems, however, to indicate history as the correct meaning, ᚓ, *from*, ᚅᚴ, *history*.

BANDÆ—OR BANDEA.

Varro mentions *Pandea*, or *Panda*, as a goddess of the Sabines.* Bandia, in the Irish, is literally *a goddess*, ᛒᚐᚅᚇᚓ, or ᛒᚐᚅᚇᚔᚐ, ᛒᚐᚅ, *woman*, ᚇᚓ, or ᚇᚔᚐ, *divinity*.

* Varro Ap. Gell. xiii. 2.

MATUTA.

Matuta was a goddess among the Volsci and Sabini, ηA τοτ A, *good goddess the.* In the Eugubian Tables, Nerf or Minerva, is called the Goddess of the sea.*

FERONIA.

Feronia, an indigenous deity among the Sabines, and Volces, and indeed in all Etruria, *propitious to agriculture.*† In the gloss of Isidon, she is called *Dea Agrorum*;‡ ϝεAηAη, *is fallow land, farmed ground.* Therefore, Feronia was but an epithet of the goddess of agriculture.

MAMERS.

The worship of Mamers, the terrible God of War, according to Varro,§ ηAη, *power, strength*, ηεAη, *activity, rapidity, swiftness.* To whom was given to wife Neriene, or strength.‖ ηAη, *evil*, IAη, *sword*, Aη, *the*—the destroying sword.

SOMMANO, OR SORANO.

Sommano, or *Sorano*, was the father god, or lord of the inferior regions.¶ The minister of death. This was Plu-

Matrem Matutam antiqui obbonitatem appellabant. Paul in E is. Festi. Matuta quae significat Auroram. Priscian II. p. 591. Sec. Micali, vol. ii. 132, note 90.

† Varro L.L. iv. 10, ideon ap Sero viii. 564. Strabo v. p. 156.

‡ Vedi Tom. 1 p. 261.

§ L. L. iv. 10. Festus v. *Mamers.* Ovid Fasti iii. 85, &c.

‖ Gell. xiii. 21. Martian Capell I. 3.

¶ Lerv. xi. 785.

tus. From ꝛoꞃꞅa, *riches*, ꞃo, *exalted, dignified;* ꝛo, *ease, repose*, ꝛaꞃ, *love*, o, *from.*

FEBRUU.

The minister of death, *Februu*, the spirit of darkness, to appease whom they had recourse to all sorts of purification and expiation.* ꝛeab, *a*, *conflict*, ꝛo, *great*, u, *from.* The great conflict which all encounter, and are subdued by even death.

ANNA PERENNA.

Anna Perenna, the mother of fruitfulness. Aꞃa, was the mother of the Irish Gods, according to Cormac's glossary, also *food*; Perenna, be, *night*, ꝛeaña, *stars.*

Herodotus tells us that the Egyptians of his day knew nothing whatever of the following deities of the Greeks, not even their names. *Neptune*, *Castor*, *Pollux*, *Juno*, *Vesta*, *Themis*, the *Graces*, and the *Neriedes*; and that they were also ignorant of the existence of *Hercules*, the son of Amphitryon and Alcmene, or the Greek Hercules. *Bacchus*, the son of Semele, the daughter of Cadmus, has his era fixed. Of the others, some were borrowed from the Phœnicians, as Castor and Pollux; others arose from the blunders of the Greeks, in mistaking names of things for names of persons, as Neptune. The rest were possibly pure inventions, if not similar blunders.

* Varro L. L. v. 3. J. Lyd. de Mens. p. 172. Ovid Fast. 11, 9, &c. Censorin. 2.

ΠΟΣΕΙΔΩΝ—NEPTUNE.

Neptune, who was called Ποσειδῶν, by the Greeks, as is said from ποῦς and δεω, *because Neptune binds our feet, in his dominions;* and Varro derives *Neptunus* from "*nubo, quod mare terras obnubat;*" both appellations, however, says Lempriere, are evident corruptions of oriental terms. They are both corruptions of the Phœnician and Etruscan names of a ship, boaz, *a bark* or *vessel*, re, *her*, toh, *of the waves. Her own bark of the waves*, that is, the vessel of Minerva, the Goddess of the sea. See this explained in the Eugubian Tables. Neptune is haeb, *the ship*, toh, *of the waves.* This word haeb, is spelled NEP, and NEIP, in the Eugubian Table, (III. line 29, VI. 61, 71), and the word TUN, for the waves, frequently occurs, which brings it nearer the Latin name. The ancient Irish wrote the word haeb; it is now obsolete, and only to be found in ancient MSS. The Scotch Gaelic have lost the word, as they have most of the language, for want of written documents of long standing, having retained but the colloquial portion necessary for the common purposes of rustic life.

SANCUS.

The Sabines, according to Varro,* and Ovid's Fasti,† had a deity called *Sancus*, or *Sangus.* He was adopted by the Romans, as *Dius Fidius.* The Italian author translates his name from the Latin Sanctus, *the holy one*, and makes him son of Jove; he is also said to have been

* L. L. 4. † 6, 213.

national god of the Umbri; the Greeks made him the same as Hercules.

There is not perhaps a stronger proof of the identity of the Etruscan with the Gaelic language, than the name of this deity; nor can it be better illustrated, than in the following translation of a passage in a commentary on the Brehon laws, in the Irish language, quoted in O'Reilly's Irish Dictionary, under the word Seanchus, the precise name of the supposed Sabine deity.

"*Seanchus*, that is, *old cause*, that is, *a very old cause*, and *every cause appertaining to antiquity*, as *senex custodia*, i. e. *old guardianship*, or *keeping secure*; Seanchus, that is, *sensus, castigatorius*, i. e. *collected intelligence, arranged in order*; Sen cus, *quasi senex causa*, i. e. Seanchus, or *senex causus*:—the *old head of knowledge or law*. What the aforesaid great Sheanchus states, is that *Sheanchus* is the term applied to perfect, knowledge among the learned, as genealogies (such as *Genesis*, which is genealogical history, and law books were the origin and foundation of the Irish Sheanchus books). The delineation, or ramifying all true history, is called Dinseanchus, that is, its accurate and corroborated history; poetry, without fabulous embellishment, and grammar, that is, the elements of education, among the learned of Ireland were so called.

"*Sheancus*, constitutes, both in name and matter, the original laws of Ireland, and they are sometimes called *Fenechus*, because they regulated the Fenians (Phœnicians) and their colonies. It was the foundation of the knowledge of the tribes of Erinn, and points out their origin, for the Erenachs (Irish) derive their name from *Fhenius Farsaid. Phenius, the mariner*, or *of the prow of a ship*."

San, is *holy*, no doubt from Sean, *old, ancient, venerable*. Sheancus, the *old cause*, or *first cause*, was the epithet

properly applied to Tina, the supreme god, and all the epithets in the foregoing translation, are equally applicable.

Sancus, was supposed to be a separate divinity by the Romans, when the name was but an epithet of the supreme God. The Christians might be supposed to be polytheists, if all the epithets applied to God, were ignorantly supposed to be separate and distinct deities, which was the error into which the Greeks and Romans fell from their imperfect knowledge of the Phœnician and Etruscan languages.

In this commentary on the old laws of Ireland, we have all the attributes of *Sancus*, and even his name set forth and explained by a writer who never heard of *Sancus*, as a god, and one who lived some centuries since in the far West, in the then almost unknown and altogether neglected Ireland. A commentary written to explain a difficult and obsolete term, unknown to the vulgar of that day, respecting the old laws of Ireland, is an evidence above suspicion, clear, and irrefragable.

The Seanchus was also called *Fenechus*, because the Irish derived their knowledge of it from *their ancestors*, the *Fenicians*, or *Phœnicians*, of whom they were a colony. Could any evidence be more direct and conclusive? we find the language and traditions of Ireland in perfect accordance with the statements of the Roman writers, and all extraneous testimony.

BACCHUS.

Bacchus, as before observed, does not appear on the Etruscan inscriptions, but it may be well to state what Herodotus says of him, and other Gods.*

* Herodotus, Euterpe. I. 274.

"Melampus, the son of Amytheon, first introduced the name and sacrifices of Bacchus amongst the Greeks, together with the pomp of *the phallus*,* though he did not so fully explain every particular, as subsequent learned persons have. But he certainly first taught the Greeks to carry the phallus in honour of Bacchus, and introduced all the ceremonies used on that occasion. I think him to have been a wise man, skilful in the arts of divination, and that he instructed the Greeks in many things he derived from Egypt; especially in the worship of Bacchus, altering a few particulars. For I cannot credit the concordances of these two people in the use of the same rites in the ceremonies of this god to be the *effect of chance*; because they are performed in a uniform manner through all Greece, and were not lately introduced. Neither will I pretend that the Egyptians *borrowed these or any other rites from the Greeks. For I am of opinion that Melampus was instructed in the ceremonies of Bacchus, by Cadmus the Tyrian*, and those who accompanied him to that country, which now goes under the name of Bœotia. *Indeed the names of almost all the gods of the Greeks were originally derived from the Egyptians; as I found after I had heard that they were introduced by barbarous nations.* We must, however, except Neptune, Castor, and Pollux, mentioned before, Juno, Vesta, Themis, the Graces, Nereides, and some others, *whose names are utterly unknown in Egypt*, as the Egyptians affirm; and as I conjecture, are all derived from the Pelasgi, except that of Neptune, which the Greeks borrowed from the Lybians, who first invoked the name of this god, and always worshipped him with great veneration. But the Egyptians pay no divine honour to heroes.

"These, and other rites hereafter mentioned, the Greeks

* See note 275, the Greeks emerge from barbarism.

received from the Egyptians, but they learned of the Pelasgians to make the image of Hermes with an erected priapus, the Athenians having been the first who practised this manner, which others followed. At that time the Pelasgi inhabited a part of the territory of Athens, and were therefore called Greeks.

"Whoever has been initiated in the Cabiric mysteries of the Samothracians, which they derived from the Pelasgi, understands what I say. For these Pelasgi were inhabitants of Samothrace before they settled in Attica, and had instructed the Samothracians in the Orgian rites, as they afterwards did the Athenians, who by that means were the first Greeks who formed the images of Hermes in the manner aforesaid, for which the Pelasgi pretend certain sacred reasons, explained to those who understand the mysteries of Samothrace. They had formerly sacrificed and prayed to gods in general, as I was informed at Dodona, *without attributing either name or surname to either deity, which in these times they had never heard*, but they called them by the name of gods, because they disposed and governed all actions and countries. After a long time the names of the other gods were brought among them from Egypt, and last of all that of Bacchus. Upon which they consulted the oracle of Dodona, still accounted the most ancient, and then the only oracle in Greece; and having enquired whether they should receive these names from the barbarians, the oracles answered that they ought. So from that time they invoked the gods in their sacrifices, *under distinct names*, and the same were afterwards received by the Greeks from their Pelasgi. *But what origin is to be assigned to each of these gods; whether they always existed, and in what form, was till very lately unknown, and to use a common expression,* TILL YESTERDAY. *I am of opinion*

that it was Hesiod and Homer, who lived about four hundred years before me, who introduced the genealogy and history of the gods among the Greeks, gave them their names, and assigned to each his functions, honours, and attributes. The other poets, who have been supposed to be more ancient, I think lived after Hesiod and Homer. What I have before related I heard from the priestesses of Dodona.

"The Egyptians were the first inventors of festivals, ceremonies, and transactions with the gods, by the mediation of others, all which I am persuaded the Greeks borrowed from that people; *because they appear to have been very ancient among the Egyptians, and very recently introduced into Greece.*"

"The Phœnicians and Syrians who inhabit Palestine acknowledge that they received the circumcision from the Egyptians; whether the Ethiopians took this custom from the Egyptians, or the Egyptians from them is a matter too ancient and obscure for me to decide. Yet I am inclined to believe the Ethiopians took the custom from the Egyptians, because we see that none of the Phœnicians who have any commerce with the Greeks, continue the practice of circumcising their children."

"From Bacchus, who is said to have been the son of Semele, the daughter of Cadmus, to our time, about 1600 years have passed; and from Hercules the son of Alcmene about 900; but from Pan, who, the Greeks say, was the son of Mercury, by Penelope, not more than 800, which is less than they reckon from the siege of Troy."

"Let every man embrace whatever opinion he thinks right, I have stated mine, I am convinced that the Greeks had not heard of these gods until they became acquainted with the names of the other gods, because they ascribe their generation to no higher period."

JANUS.

The Roman account of this deity is, of all their fables, perhaps the most confused and unsatisfactory. Like the Greeks they had a misty notion of something being meant by the bifronted head on the Etruscan coins, which they heard that people call *Ianus*, or some name of like sound, and seeing a double-faced head upon them, they concluded that it must have related to an ancient king or deity. Some of their dreamers, therefore, made him a native of Thessaly, and the son of Apollo, bring him to Italy, and make him build the town of Janiculum on the Tiber. Some make him a son of Cœlus and Hecate, and a native of Athens. Others say that during his reign Saturn was driven from heaven by his son Jupiter, and coming to Italy was received by Janus with great hospitality, who made him a partner in his throne. We have heard much of the absurd productions of the Irish Seannachies, but they have not exceeded those of Rome. The guesses of the reason why he is represented with two faces are numerous and amusing; one is that he knew past and future, another that he was the sun who opens the day and closes it; a third because he divided the sovereign power with Saturn; Plutarch says, because he and his people passed from a rude to a civilized life; Christian commentators make him Noah, who saw the world before and after the flood. The editor of Lempriere settles the matter thus—"The truth is, Janus was nothing more than a representation of the year, and the name appears to be a good derivation for the Latin term *annus*."

That Janus may have been considered the year among

some of the Romans is very probable. He is said to have been represented holding the number 300 in one hand and 65 in the other, and the first month, January, was named after him. "Some suppose him the world, or Cœlus, and from that circumstance call him *Eanus, ab eundo!* because of the revolutions of the heavens."—"He was called by different names, as *Consivius a conserendo*, because he presided over generation; *Quirinus* and *Martialis*, because he presided over war; *Patuloices* and *Clausius*, because his temples were opened during war, and closed during peace." "It was only closed twice in more than 700 years, under Numa and Augustus."

The Latin word *annus* is derived from the Celto-Etruscan monosyllables, ⍺η, *a circle*, or *ring*, or *revolution*, ηοτ, *knowledge*; that is, the knowledge of the true termination of the sun's yearly revolution, when he returns again to the same place in the zodiac, the ascertained period of his revolution.

The word *Ianus*, or *Eanus*, has reference, not to the bi-fronted head, but to the prow of the ship on the other side of the coins, ιⅎη, *is a ship or vessel*, ⍺οιτ, *old*, the old ship or vessel, which first made a long voyage, perhaps the ark itself. This appears evident from the following extract from a fragment of the History of Babylon by Berossus, recently published by J. P. Cory, of Cambridge:—

Berossus lived in the time of Alexander, son of Philip, wrote a history of his country, fragments of which have been preserved by Apollodorus Abydenus and Josephus. The following is from Alexander Polyhistor:—"He mentions there were written accounts preserved at Babylon with great care, comprehending a period of fifteen myriads of years; and that these writings contained the histories of the heavens, and of the sea; of the birth of mankind

and of the kings, and of their memorable actions." After describing the situation of the country, and its products, he says :—

"At Babylon there were (in these times) a great resort of people of various nations, who inhabited Chaldea, and lived in a lawless manner like beasts of the field.

"In the first year there appeared, from that part of the Erythrean sea which borders upon Babylonia, an animal destitute of reason, by name OANNES, whose whole body (according to the account of Apollodorus) was that of a fish ; that under the fish's head he had *another head*, with feet also, below, similar to those of a man, subjoined to the fish's tail. His voice too, and language, was articulate and human ; and a representation of him is preserved even to this day.

"This being was accustomed to pass the day among men ; but took no food at that season ; and he gave them an insight into letters and sciences, and arts of every kind. He taught them to construct cities, to found temples, to compile laws, and explained to them the principles of geometrical knowledge. He made them distinguish the seeds of the earth, and showed them how to collect the fruits ; in short, he instructed them in every thing which could tend to soften manners and humanize their lives. From that time nothing material has been added by way of improvement to his instructions. And when the sun was set, this being, *Oannes*, retired again into the sea, and passed the night in the deep ; for he was amphibious. After this there appeared other animals like *Oannes*, of which Berossus proposes to give an account when he comes to the history of the kings. Moreover, *Oannes* wrote concerning the generations of mankind, and their civil polity ; and the following is the purport of what he said :—

"There was a time in which there existed nothing but darkness and an abyss of waters, wherein resided most hideous beings, which were produced of the *two-fold principle.* There appeared men, some of whom were furnished with two wings, others with four, *and with two faces.* They had one body but *two heads:* the one that of a man, the other that of a woman; and likewise in their several organs that of male and female. Other human figures were to be seen with legs and horns of goats; some had horses' feet; while others united the hind quarters of a horse with the body of a man, resembling the hippo-centaurs. Bulls likewise were bred there with the heads of men; and dogs with two-fold bodies, terminating in their extremities with tails of fishes; horses with the heads of dogs; men too, and other animals, with the heads and bodies of horses, and the tails of fishes. In short there were creatures, in which were combined the limbs of every species of animals. In addition to these, fishes, reptiles, serpents, with other monstrous animals, which assumed each other's shapes and countenance. Of all which were preserved delineations in the temple of Belus at Babylon.

"The person who presided over them was a woman named *Omoraca,** which in the Chaldean language is Thalath, in Greek Thalassa; but which might equally be interpreted *the sea, moon.* All things being in this situation Belus came, and cut the woman asunder; and of one half he formed the earth, and the other half the heavens; and at the same time destroyed the animals within her. All this he says was an allegorical description of nature."

The description here given of *Oannes* is exactly the notion a barbarous ignorant people would form, who saw a

* מים מלח, *from the foaming sea.*

ship for the first time. Our early navigators relate that the natives of the South Sea Islands believed the first ship they saw to be a living animal carrying men within it. The name OANNES also points it out clearly to be the IANUS, or EANUS, of the Etruscans and Romans, ϳαŋ ϟοϒ, *the old vessel or ship*, so appositely placed on their most ancient coins and medals.

Oannes is stated to have come from that part of the Erythrean sea which borders on Babylon and the Euphrates. Herodotus states the Phœnician people occupied Aden, and the other harbours of the southern coast of Arabia, before they settled at and built Tyre and Sidon, or even knew of the existence of the Mediterranean sea. They were the great commercial merchants of Saba, and were called *Omeritæ* and *Sabeans*. This *Omerita* is very like *Omoroca*, and was probably the woman who ruled the seas in the same manner as our Britannia. Thus it appears, as is observed by Heeren, "*The gentle friction of commerce lighted up the torch of humanity.*" The ship *Oannes* conveyed knowledge even to the ancient Babylonians.

The spelling with an O, instead of an I, is nothing, for the vowels are not the bones of a word, but merely the filling. The ancient Gael of Ireland used the vowels *a* for *e* indiscriminately in spelling. The old Etruscans had no *O*, *U* was its substitute. Besides, the Romans spelled their IANUS *from ear*, and might easily commit such an error.

TETHYS AND THETIS.

These are both epithets of Minerva, made into two deities by the Greeks and Romans. The meaning of both is the same; they are indeed the same word, aspirated

according to their peculiar position, for euphony's sake, according to the genius of the Etruscan and Celtic languages; 𐤕𐤄 is the genitive of 𐤕𐤉𐤌, *a god*, 𐤕𐤉𐤌𐤕, *the tides*. The Etruscans used the *t* having no *d* in their alphabet. Therefore, 𐤉𐤕 𐤄𐤕, THETIS, would be goddess of the tides. 𐤉𐤕 𐤄𐤕 is the same, written differently, but with the same import.

Tethys was considered, among the Greeks and Romans as the greatest of the sea deities, the wife of Oceanos, the mother of all the great rivers of the universe, and three thousand smaller divinities or streams; and the word *Tethys* is poetically used for the sea. She is often confounded with Thetys, who is said to have been her *grand-daughter*

The notion of Tethys was derived by the Greeks from the Phœnicians, and by the Romans from the Etruscans, who knew that the goddess was held by those people in high estimation, but had a most confused notion of her real character; they knew she was a deity of the sea, but not how or why. In short, they knew very little of the *ocean*, and applied the term to the Nile, and other great rivers. Thetis was a mere poetical fiction.

The tides may not be inaptly made the mother of rivers in the appropriate allegory of the correct conceptions of this highly cultivated people. We have seen that Nerfa was their goddess of the moon, because she influenced the tides, and of the sea, because the latter obeyed the influence of the former; and for the same reason she was called *Tethys*, *the goddess of the tides*, and the mother or creator of great rivers, because the tides flowed into them, and of the Oceanides, or small streams, where the same phenomena occurred.

TITANS.

The Titans have hitherto been an unexplained mystery; the most incongruous and contradictory accounts are given of them, all equally wild and improbable.

The Egyptians represent their number as forty-five, Apollodorus thirteen, Hyginus six, Hesiod twenty, among whom are the *Titanides*.

The names given to the Titans by the Greeks and Romans deserve observation. Those most distinguished are *Briareus*, *Cottus*, *Hyperio*, *Iapetus*, *Oceanus*, and *Saturn*. Horace adds, the giants *Enceladus*, *Mimus*, *Porphyrio*, *Rhoetus*, and *Typhœus*, who, by those mythologists who distinguish between giants (*Gigantes*) and Titans, are reckoned among the former.

These names, like those in the geography of Ptolemy, assist much in explaining the mystery which hangs over them. We will now endeavour to analyze them.

Briareus.—An important discovery to navigators, was the means of steering round a headland; bɲ, *a hill*, or *headland*, ɑɲ, *steering*, e, *it*, oɾ, *over* or *round*.

Cottus.—A giant, or Titan, who had fifty heads and one hundred hands, coτ, *boat*, τuɾ, *first*.

Hyperio.—ȷ, *knowledge*, bɑɲ, *of the sea*, ȷ, *in*, u, *from*. All these are the names of ships.

Iapetus.—ȷ, *in*, ɑ, *the*, be *night*, τuɾ, *first*. Also a ship, the first which sailed by night and day, named from that circumstance.

Oceanus—o, *from*, ceɑɲ, *the head*, ɲoɾ, *knowledge*. The discovery of the chief sea.

Enceladus—eñ, *water*, cɑl, *wathing*, *observing*, ɑ, *the*,

ᴛuᴦ, *first*—the first observation of the tides; or eñ, *water*, cᴀ, *hence*, lᴀᴐ, *sent*, ᴛuᴦ, *first*. The ship first sent on a voyage on the water.

Mimus—ɱɱ, *mouth*, *entrance*, ɱoᴦ, *manner*—or the action of the water at the mouth.

Porphyrio—bopp, *success*, ᵽlop, *true*, *perfect*, ȷ, *in*, o, *from*—or the complete success of the voyage out and home.

Rhœtus—ɲe, *the moon*, ᴛuᴦ, *first*—the first discovery of the moon's influence on the tides.

Typhœus—ᴛȷ, *the power*, ᵽlᴑᴦ, *of knowledge*.

These were all important or gigantic discoveries, and therefore designated giants. They were treated with great cruelty by *Ouranos*, or *Cœlus*, their father; that is, all these discoveries were made by the encountering great dangers and hardships, some of them in the bowels of the earth, as *mining*, who no doubt was a Titan of great importance and influence.

The name of Titan may be derived from ᴛȷ, *rule*, *government*, *power*, *influence*, ᴛᴀɳ, *country*, *region*, *province*. Thus, those matters or discoveries which gave power to the country, were called Titans, as improvements in navigation, colonies settled in distant countries, which, when grown great, might set up for themselves against the mother country, and thus gave rise to the wars of the "*Titans*," against the "*Gods*."

The *Titanides* were colonies settled in the *South*, ᴛȷ, *power*, *rule*, ᴛᴀɳ, *the country*, ȷ, *in*, ᴛeᴀᴦ, *south*.

The *Gigantes*—colonies in the extreme south, ȝe, *earth*, ȷ, *in*, ȝᴀɳ, *farthest*, ᴛeᴀᴦ, *south*.

It is a natural conclusion that the Phœnicians would give names to their ships, expressive of their qualifications. So a ship would be called *Briareus*, because she would double a cape well, or had done so; another *Cottus*, after

the *first ship*; a third *Hyperio*, from her experience of the sea, &c. They would also be denominated giants from their combined power, and be described as having *fifty heads* and one hundred hands, because they had a crew of fifty men. In our own ships the sailors are called *hands*, and it is a natural and appropriate figure of speech.

HYDRA.

This celebrated monster, which the Greeks tell us infested the lake Lerna in Peloponnesus, modern commentators suppose to have been "*a multitude of serpents*," inhabiting the aforesaid lake, which Hercules and his companions destroyed by *burning the reeds in which they lodged!* no great feat to be reckoned among the labours of a demi-god. This, however, is but one of the many blundering guesses so frequently referred to. Let us now see if there was not something more worthy of commemoration in the real origin of the legend.

On a mirror in the British Museum, (Plate III.) Hercules is represented with his club, as it were, leading on his followers to attack the monster, with Minerva, who is represented with wings, having a wand in her left hand, the head of discord, with a snake, as the fibula of her mantle, and the serpent of many heads before them.

The Phœnico-Etruscan allegories are all apposite and poetically beautiful, but the Hydra is one of the most perfect. Hercules was the personification of their sturdy nautical and commercial enterprise, and therefore was always represented as the agent by which all acts were accomplished, and difficulties overcome. The difficulty and danger of *doubling a cape* are well known, and are not

altogether done away, even in the present day, although now surmounted with more facility.

The Hydra is, therefore, the allegory of the Phœnician mariners passing in their ships, round a ridge or point of land, רכ, *a ridge, point*, or *headland*, גא, *going round*; as soon as one headland is passed, one of the heads of the Hydra is conquered, and that difficulty over, another arises in the horizon, and immediately presents itself to the coasting mariner, and thus the heads were apparently interminable, until Hercules, the personification of the mariners, had doubled all these capes by exploring the whole coasts of the Mediterranean Sea, and eventually past the Straits into the ocean. Hercules applied *fire* to those heads to render them harmless, by the erection of fire beacons, which kept burning at night upon the points of land, and became guides, instead of dangers, to the mariner. The Eugubian Tables tell us fires were kept burning on the capes of the headlands of the Spanish continent. The Greeks made a very pretty nursery story of this allegory.

MINOS AND THE MINOTAUR.

This, the celebrated monster of the Greeks, half man, half bull, "*Semi-bovemque virum semi-virumque bovem*," is another exemplification of the little knowledge possessed by the Greeks of the origin and true meaning of their mythos. As usual taking sound for sense, they manufactured a disgusting beastly story, and a bull, or rather semi-bull, from two Phœnician words which they had often heard, but of the import of which they were ignorant.

The fabulous king of Crete, *Minos*, was also the personi-

fication of the Phœnician people, who worked the mines in that island, who having for ages kidnapped labourers from the barbarians, inhabitants of Greece, to work in the mines, ceased to do so on condition of being supplied with a certain number of youths every year, chosen by lot to be sacrificed to that laborious and appalling employment.

Theseus, having by lot been sent for the purpose, made his escape from the miners, by the favour of a lady, named *Ariadne*, who was enamoured of him, and discovered the cheat, which, being deprived of its mystery, was no longer submitted to. He destroyed the monster, that is, he being supplied with arms slew those who opposed his escape.

The word ϖοɲe sounded like ταῦρος, therefore the Greeks made it *a bull*, when it merely meant a labourer. Minos having confined the monster to a subterraneous labyrinth requires no explanation, the mines sufficiently clear up that point.

Minos is represented by the Greeks as king of Crete, and after his death made arbiter of the fates, or judge of departed souls, to which he was appointed, in consequence of his prudence, equity, and justice, while living. He is also said to have demanded seven youths and seven virgins every year from the Athenians, to be sacrificed to a monster called the Minotaur.

Many attempts have been made to explain this fable, which were all groundless in probability, as the story itself, like the other expositions, only serves to obscure and embarrass the subject; but the true meaning when explained is clear, palpable, and satisfactory.

Minos is a personification of the art of *Mining*—like the personifications of the scientific discoveries mentioned in the Sanconiathon. 𐤌𐤍, *a mine*, or *mines*, 𐤍𐤏, *knowledge*, that the *science of mining*. The *Minotaur* was the

working in the mines, ᚖᚂᚐᚅ, *mines*, ᚐ, *the*, ᚉᚑᚂᚃ, *search*, *worker*, *doer—working the mines.*

CHARYBDIS.

This dangerous whirlpool of the ancients has been the subject of various fables, unnecessary to be recited, as our object is merely to show the meaning of the name, its appropriate character, and the people who conferred it; ᚉᚐᚃ, *a turn*, *twist*, *whirl*, ᚃᚓᚄᚋ, *tearing*, *destroying*, *rending*, ᚉᚂᚐᚏ, *current*; that is, *a whirlpool of furious and appalling character.* There is no *d* in the Phœnician, or ancient Etruscan, *t* is always used for it.

SCYLLA.

The neighbouring rock Scylla, coupled with Charybdis, and equally prolific of fable, is of like origin and meaning, ᚏᚅᚑᚂᚇ, *separated*, ᚂᚐᚌ, *rock*. We have our *Scilly islands*, exactly answering this character, and our *Skellig rocks* in abundance on the coast of Ireland. The Skellig Islands on the coast of Kerry, and in the North of Ireland there is a rock called the *Great Skelligs*. In short, this is the genuine name of all such rocks on the coast of Ireland, as well as the special and particular denomination of those above named, merely indicating *a separated perpendicular rock*. There being no *g* in the Phœnician or ancient Etruscan alphabet the *c* is always used for it. The soft sound of *c*, as used in the word Scylla, never occurs in the Irish.

The explanation of these two words deprives Scylla and Charybdis of all their poetry and mystical character, and describes them as any simple unsophisticated sailor would.

The first *a dangerous whirl, or meeting of currents*, the latter *a separated perpendicular rock.*

To follow out this subject by an examination of all the other divinities, would occupy too much space for our present undertaking. The examination and explanation of all the classical mythos of the Greeks and Romans, by the same test, would be a valuable addition to academic knowledge, but it would require a thick volume to contain it.

DODONA—*Tuath de Danan.*

"It is universally allowed that the celebrated temple of Dodona owed its origin to the Pelasgi at a period anterior to the Trojan war; many writers represent it as existing in the time of Deucalio, and even of Inachus.* Some fix its site in Epirus, others in Thessaly." The probability is there were more than one, or even two, temples or oracles. "Herodotus tells us he visited Dodona, and in his day the service of the temple was performed by females, he mentions the names of three priestesses who officiated. Strabo, however, asserts that men officiated originally, and from the circumstance of Homer's mention of the *Selli*, as being attendant on the gods, the term Selli was considered by many ancient writers to refer to a people of Pelasgic origin, whom they identified with the Helli."

"The origin of the word *Dodona* seems not to have been ascertained, if we may judge from the contradictory opinions transmitted to us. Nor are we better informed as to the nature and construction of the temple during the early

* Æsch. P. v. 679.; Dionys. H. i. 14.

ages of Greek history. The responses of the oracle were originally derived from the *sacred oak or beech.*"*

"Dodona was the first station in Greece to which the offerings *of the Hyperboreans* were despatched, according to Herodotus; they arrived there from the Adriatic, and were thence passed on to the Maliac gulf."

"Pausanius† tells us there were several objects worthy of admiration in Epirus, but especially the temple of Jove at Dodona, and *the prophetic oak.*"

"Dodona was famous for fine works in bronze."

It is remarkable that much mystery hangs over even the site of the cities of Dodona, and their celebrated temples. The foregoing extracts from Barker's last edition of Lempriere, contains the chief known points of its history which can be depended on. The first is the admission *that its origin was Pelasgic*, that is, *Phœnician.* The second is the veneration in which the sacred *prophetic oak* was held by the priests of Dodona, in common with the Druidic Celts; and thirdly, that the *Hyperboreans*, or people of the *far north*, held the oracle in the highest degree sacred, and transmitted their offerings.

These facts exhibit an analogy, which standing alone would be worthy of deep consideration, and induce a conclusion that an affinity of origin and worship, as well as of habits, existed between these Hyperborean inhabitants of the *Great North*, and the Phœnician Dodoneans. We all know the veneration in which *the oak* was held among the Celtic inhabitants of Gaul and the British islands. These Celtic Druids were of Phœnician origin, are we then, to wonder at that analogy, or are we to be

* Soph. Trach. 173.; Hesiod. Ap. Schol. Soph. Trach.

† 1. 11.

ridiculed because we seek an explanation of the import of the words *Dodona*, *Samothrace*, &c., in the language these Druids spoke? The Greeks supply not the slightest clue towards a satisfactory explanation.

Let us now examine the radical elements of the word *Dodona* by the Celtic, and ascertain, if like every other word of unquestionable *Pelasgic* origin, they do not give a meaning apposite and appropriate to the notion we have formed from what the Greeks have told us on the subject; and further, let us try if we cannot discover traces of Dodonean oracles among the ancient Celts.

The sacred character of *the oak* among the Celtæ is well known, and the character of the Druidic mysteries accords with what we know of the oracles of Dodona. We may, therefore, expect to find an explanation of this name in the Celtic language, at all events, to search for it is not without a probable result. ᴅeoɟȯ, *the end, conclusion, determination,* ᴅaṅ, *fate, destiny,* ṅa, *of the.* The placing the article and the adjective last, is quite consistent with the genius and idiom of the Celtic language. Here we have the component parts or roots of the word *Dodona, Deodanans*, or *Deodana, the decision of fate.* There is here no force, or stretching the line beyond what it will bear; if it stood alone it might be said to have been accidental, but coupled with others, is it not more than a probable solution of this mystery?

There is also a mysterious people mentioned by the Irish writers, called *Tuath De Danans,* ᴛuaṫ ᴅeoᴅ ᴅaṅ aṅ, *the tribe of deciders of fate.* Here also the masculine article is placed last. These people are identified in Oisin's Poems with *the Fairies*, and are invested with supernatural powers, residing in caves and hollow trees, they tell fortunes, reveal hidden mysteries, explain omens, and, in short,

perform all the functions of the ancient oracles. This coincidence is extraordinary, if it be not considered a solution of the mystery of Dodona among the *Hyperboreans*, where we are told by the Greeks themselves, that the oracles of *Dodona* were held in great veneration. In fact, it appears that ᚩᛖᛟᛇ ᚩᚪᚾ ᚾᚪ, were the words expressing the very idea of an oracle, and might be applied to all oracles held in the sacred groves of oak.

The *Selli*, mentioned by Homer, and endeavoured to be identified with the *Helli*, were but another name for the Phœnician mariners among themselves; ᚴᚪᛚ, is *the ocean*, or *salt sea*, ᛟᛇᚩᛖ, *travellers*, voyages by sea. This last word is pronounced *oi*, or *oe*, or rather as the English *i*.

The *Tuath de danan* of Ireland are always described as fortune tellers, necromancers and dealers in magic; the Irish peasant of the present day considers them invested with great power and influence, and attempts to propitiate them with gifts and offerings.

ZEUS AND JUPITER.

Zeus, or Jupiter, with the Greeks and Romans, was invested with all the attributes and emblems of Tina. "He is generally represented as sitting on a golden or ivory throne, holding in one hand thunderbolts, ready to be hurled, and in the other a sceptre or rod of cypress. His looks express majesty; his beard flows long and neglected, and the eagle, with expanded wings, stands at his feet. He is sometimes represented with the upper parts of his body naked, and those below the waist carefully covered, as if to show that he is visible to the gods above but concealed from human ken." "As Jupiter was the king and father of gods and men, his power extended over

all the deities, and every thing, except the Fates," was submitted to his will.

"The name of Jupiter," says Salmasius, "is not directly derived from Ζεῦ πατερ, but formed in imitation of it, the oblique cases coming from Ζευς, with a change from ζ into *j*, as *jugum* from ζυγον. The primitive Greeks appear to have called the Deity by a name of oriental origin, Ζεύς; or, rather, according to the Doric form of speech, Σδεύς; and, according to the Æolic, Δεύς, whence the Latin Deus." "We have said that the name of Ζεύς is of oriental origin. It appears, in fact, to be only a varied form of Δὶς, which in old Persian denoted the heavens, as Herodotus informs us. In the mythology of India, the lord of the air is styled Diwespiter, as in that of the Latins Diespiter.* This name comes in the latter name from *dies*, i. e. *the light of 'the heavens;'* whence comes the expression in the Latin of *sub dio*, 'beneath the sky.'" "The Greeks however, ignorant of its oriental origin, sought to discover a source for it in their own tongue. Hence they either derived it from *θεω, to run*, in reference to the perpetual motion of the sun and stars, with which the deity was confounded; or from *θεω, to place*, from his placing the universe in order. The primitive religion of the Greeks may be divided into four distinct periods: 1. the empire of *Uranos;* 2. *Cronos;* 3. *Jupiter;* 4. *Dionysius*, or *Bacchus*. During the first of these periods, the heavens were the object of human worship and contemplation, *Uranus* being nothing more than the Greek Οὐρανὸς, 'heaven.' Hence the early Greek religion appears to have been nothing else but Sabaism."

Such is the statement in the last edition of Lemprieres' Dictionary, by Anthon, improved by Barker, 1832.

* Hor. Caron. 1, 34, 35. Varro. Gal. 5, 12.

How soon the learned editors fall into the error they condemn. It is true that *Uranus* is nothing more than Οὐρανὸς; the etymology of this last word, as well as that of *Cronos*, is given in our comments on the Sanconiathon, as *Jupiter*, ȷuȯ, *day*, bȷᴛ, *being*, ɛɲ, *great*, or *illustrious*. *Dionysius*, ᴛȷ4, *god*, 4ɲ, *the*, ȷr, *it is*, 4ᴏr, *old*, or *of ages*. *Bacchus* may also be derived from the Celto-Phœnician, and it will give the idea, b4c, *the support*, 4ᴏȷr, *of ages*, or *sustainer of time*. The idea of inebriety may also have attached itself to Bacchus, from the word b4c, meaning also drunkenness. Here we find in Celto-Phœnician roots, a plausible, if not a palpable, derivation of the old names of the supreme deity, clearly apposite and congruous.

In our Plate of Coins, XXXIII. 5, is a coin with the head of Minerva, and on the reverse a bull with a human face, above him is the word ᗅИIᐊV, *Urina*, which is, 4, *from*, ɲȷɲ, *star*, ɲ4, *the*, which means that it alluded to the *constellation of the bull*.

Deus was most likely derived from ᴛȷ4, *days*, 4ᴏr, *ancient*, i. e. *the ancient of days*, as Æsar was from 4ɛȷr, or 4ᴏȷr, *ages*, 4ɲ, *ruler*; the ruler, or governor of ages or time. The Cronos, or Cɲᴏɲ, *time*, ɲᴏr, *knowledge*.

"The two children which Jupiter had by Leto (Latona, concealment or night) were *Apollo*, or *Phœbus*, and *Artemis*, or *Diana*, originally the moon, (in the kingdom of Uranus, Coros, and Phœbe.) The first of these denoted the male or generating principle, the second the female or producing principle." So say the classical commentators.

Latona does not mean the *night*, or *concealment*, but *the waves of the day*, or *daily waves*, and the allegory of the flowing tides; or that, by practice on the day waves, the means of navigating, both by night and day, was accomplished. It was originally a nautical allegory, of which the

Greeks had heard, and knew imperfectly. Of course they made *Latona* a female, and the Phœnician nation Ζεύς, or Jupiter, and their producing navigation by night and day, produced Apollo and Diana; lae, *day*, τοη, *waves*, ηa, *the*, i. e. the daily waves, or constant practice on the waves. What a simple explanation of this mystery, which has been spun out into such long metaphysical disquisitions, about the creative and productive principle, and in the moral sense made so emblematical of the external might of Jupiter, his wisdom and creative energies. All which exhibit a great and powerful creative fancy in the minds of the learned commentators, but have no reference to the real meaning of the original allegory.

The allegory of *Nerfe*, or *Nerfa*, or *Ma Nerfe*, who in one of the mirrors is represented as springing from the head, or brain, of Tina. This was adopted by the Grecks, and much learned discussion has occurred respecting its meaning; they call her *Pallas*, and it is said she obtained the name from killing a giant of that name, or because she has a spear in her hand, (πάλλειν)! a puerile conceit at best. This name they had from the Phœnicians, but they knew not what it meant, and as usual sought a meaning in some word of their own language which had a similar sound. The beautiful plate of the mirror we have given of the birth of Minerva, will show the Phœnico-Etruscan origin of the fable, and the inscription upon it explains its meaning. *Pallas* is a name compounded of two words; beal, *orifice*, *hole*, or *mouth*, and lar, *light*, or *an orifice of light*; in less figurative language, a *bright idea*, a *livid notion*, a *brilliant discovery*, which consisted of the manufacture of weapons for military purposes of *metal*, which enabled Tinia to put down all opposition, and establish his monarchy on a firm basis. The

hammer of *Sethlans*, the Hephæstio of the Greeks, and Vulcan of the Romans, cut the hole in the head of Tinia, or *suggested the idea;* and military tactique, as it were, sprung perfect from this idea, which, once put in practice, prostrated all opposition to the first possessors, for the weapons of stone or wood were but a puny defence against those of metal.

In another mirror we find Minerva with her spear on the head of prostrate Discord, and Hermes, with his *Harpe*, or crooked knife, in the act of cutting off the monster's head, which was afterwards to be fixed as a fibula to fasten Minerva's mantle. This was the true allegory, not the Gorgon; the *Harpe* was the ⊿ᚱ, *steering*, be, *at night*, which perfected the Phœnician power, and put down all opposition, and, in fact, placed the human race at their mercy. Minerva, in this mirror, has no fibula to her mantle, and it is clear, from her never appearing in others without it, that this is the true allegory. *Hermes*, or *Turmes*, as he is called in some mirrors, was attendant on Minerva, who being the goddess of the sea and the moon, as well as of wisdom, required his assistance; he was the personification of sailing by the wind, ᚢᚢᚱ, *voyage*, ᛗᛖ⊿ᚴ, *by wind*, or ⊿ᚱ, *steering*, or *navigation*, ᛗᛖ⊿ᚴ, *by wind*. His name of MERCURY was ᛗᛖ⊿ᚱ, *swift*, ᚳᚢ, *champion*, or *hero*, ᚾᛖ, *of the moon*.. Here is the reason why Mercury was the god of trade and commerce.

These simple derivations, or rather explanations, shew, if after the positive evidence of the Sanconiathon, evidence was necessary, that the Greeks and Romans derived their mythology from the Phœnicians, who were the same people as the Sabeans, and not from Egypt.

The Etruscan male deities, or spiritual existences, appear to have been—*Tina*, or *Tinia*, *Hercle*, *Herac'e*, or

Ercle, *Apulu*, or *Aplu*, *Turmes*, or *Hermes*, *Laran*, *Sethlans*, *Castur*, *Pulutuca*, or *Pultuce*, *Calanice*, *Charon*. *Menle*. Female—*Nerf*, or *Nerfa*, or *Minerfa*, *Thalna*. *Turan*, *Ethis* and *Eris*.

HESPERIDES.

Among the labours of Hercules was the procuring some of the golden apples of the garden of the Hesperides. The story of which is as follows :—" The hero, being ignorant of its situation, inquired, and was told that Nereus, the *God of the sea*, would, if *properly managed*, inform him. Hercules found the god asleep, and having seized, compelled him to answer all his questions. Others say, Nereus sent him to Prometheus, who gave him the required information. Hercules went to Atlas, and demanded three of the golden apples which Atlas, having unloaded himself of the burden of the heavens, went in search of, requesting Hercules to take charge of his burden in his absence; on his return he brought the apples, and Hercules again placed his burden on the shoulders of Atlas. Others say Hercules gathered the fruit himself, having slain the dragon which guarded the fruit."

It has already been explained, that Hercules was the allegorical representation of the Phœnician *nautical power*. We will now endeavour to explain this fable of the garden of the Hesperides. It was situate in the sea, to the south, as its name imports; אר, *out of, projected, far away*, בא, *the sea*, ן, *in*, תאר, *the south*. Literally, *far out in the sea in the south*. The god of the sea was the proper authority to consult, and Hercules *found him asleep;* that is, he sailed when the sea was propitious, in fine weather, and having overcome the dangers of the voyage, i. e. *slew the*

dragon, arrived at the islands of Madeira and Teneriffe, and the other Fortunate Islands where he found the garden of the golden apples, or oranges. There he also discovered Mount *Atlas*, in the Peak of Teneriffe, arising alone out of the water, and seeming to support the skies; blazing out flames of fire, as its name imports, ατ, *the hill*, lαr, *of flame*. The mountains of Atlas, in Africa, are of Greek nomination; no mountain in the whole range is so remarkable in height, or stands alone, so as to justify the notion of singly supporting the skies, nor is there a volcano, while the Peak of Teneriffe exactly answers the description, and perfectly justifies the allegory.

Hesperus, the alleged father of the Hesperides, was son of *Iapetus*, that is, he was the consequence of sailing by *night and day*, as before explained, and *brother* of Atlas, who was also discovered by this navigation. *Hesperus* is αr, *out of*, *a long way*, bαη, *the sea*, ηor, *promontory*, the *very distant promontory of the sea*, i. e. *Cape de Verd*. He had a daughter called *Hesperis*, who was married to Atlas, and became mother of seven daughters, called *Atlantides*, or *Hesperides*.* The meaning of this last is, that the doubling Cape de Verd led to the discovery of the seven islands of the Hesperides, now called the Cape de Verd Islands. The islands laid down in the map of M. D'Anville, as *Hesperidum Insulæ*, are nearer Sierra Leone. The settlement formed at Mount Atlas, or Teneriffe, enabled the enterprizing Phœnicians to discover the Cape de Verd Islands.

The sea god, Nereus, assumed many shapes, and thus evaded the importunity of inquirers: that is, the sea, acted on by the weather, at different times, exhibits many aspects which baffle the mariner; but Hercules, (*the Phœnician*

* Diod. s. 4.

seamen), overcame at last, and surmounting all difficulties, compelled the sea to solve all the queries he had propounded.

Space will not permit the following out this inquiry here, enough has been done to establish the meaning of the leading features of this mythos.

The extent of Phœnician navigation of the sea on the south of the coast of Africa, is not easily ascertained. The voyage of Hanno, the Carthaginian, as detailed in his Periplus, went as far as about Lat. 5° North. M. D'Anville has laid down his map as far as Cape Palmas, where the coast suddenly turns, and runs due east and west. D'Anville, probably compiled his map from the Periplus of Hanno, whose voyage extended to this point which the Greek translator calls Νότου Κέρας, or, the *Southern Horn*. This name may have had another meaning among the Carthaginians, who called their *first deviation* in Hanno's voyage, *Cerne*, or *Carne*, the same name as that in the Eugubian Inscription. It is probable, therefore, that this rendering of the *Southern Horn* may have been ηο ᴐο cαɼ αɼ, *then to the farthest turn*. The Greeks, as usual, taking sound for sense, gave the meaning in their own language. This is an error not confined to the Greeks and ancients. Modern writers most unaccountably fall into the same absurdity.

The coast of Africa, from the Pillars of Hercules, runs in nearly a straight line S. W. to Cape Blanco, which is called by D'Anville, *Gannuria extrema*, and the island of *Cerne*, now called Arguin, is in the bay round this point, at the south *Turn*, exactly corresponding with its name. It is situated at *the Turn*, cαɼ ηα. The name of *Gannuria*, also describes the point accurately, ɜαη ɯɼ ɹα, at *the furthest end of the coast*. *Extrema* is a repetition of *gan*, added in ignorance of the preceding word.

The next place mentioned by Hanno is a large river which he calls *Chretes*, which was the river of St. John, called Nunus by D'Anville, where there are three islands larger than Carne.

He next proceeded to the Senegal, which he describes as a large river, full of crocodiles, and river horses. It is called by D'Anville, *Daradus*, or running with a foaming current, ϖεαη, *great*, ηα, *going*, ϖοϒ, *foam*.

Hanno then returned to *Cerne*, after which he sailed to the south for twelve days, along the coast, which was inhabited by Negroes, whose language was not understood, and who were very hostile. They then observed the coast very mountainous, and came to a large bay or opening, which must have been the entrance into the Gambia. They then came to Cape Roxa, which they called the Western Horn, Ἐσπέρου Κερας, where the country was covered with wood, and they saw many fires lighted. The country was impervious, on account of the heat. They sailed on for four days, when they saw a volcanic mountain, which seemed to touch the skies, in a state of action, which they called Θεῶν ὄχημα, the chariot of the gods. Sailing on three days more, they came to a bay called Νοτου Κέρας, or the Southern Horn, where there was an island now called Sherbro, in about lat. 5° N. Here provisions failing, Hanno returned, and his narrative, on his return to Carthage, was fixed up in the temple of Cronos.

That the Phœnician mariners had penetrated much further is very probable. We know from Herodotus, they had passed from the Red Sea, round to the Mediterranean, and, therefore, were acquainted in some measure with the whole coast of Africa.

CHAPTER II.

THE CABIRI AND FREEMASONRY.

The chapter on the Sanconiathon, so fully exhibits the origin and nature of the Cabiri, that little more remains to be said, than to repeat that the mysteries consisted in the knowledge of—

First, The unity of the godhead.

Secondly, That the deities of the uninitiated were but allegorical emblems of the attributes of the supreme, and of the discoveries made by philosophers, and scientific men, of the secrets of nature and the properties of things.

Thirdly, Of the means of achieving the objects which supported their power, which was not communicated to the vulgar.

Fourthly, Certain symbols and signs, by which they were known to each other and held together.

Diodorus Siculus says of the mysteries of Samothrace:—"What was the peculiar nature of the ceremonies performed was kept secret from all but the initiated. These gods are commonly present on certain occasions, and are propitious to those who invoke them. It is also asserted, that they

who assist at the mysteries are, thereby, made more just, pious, and in all respects better men; and, therefore, the ancient heroes and demigods were ambitious of admission."

The Greeks knew nothing of the secrets of the Cabiri; few, if any of them, were admitted in the early periods of their history. The heroes and demigods mentioned by Diodorus were Phœnician.

A system involved in mystery is attractive, men are always taken with it; much valuable information was conveyed to the initiated in those days, and, besides, the Cabiri were not only philosophers in theory, but also operative utilitarians, builders, miners, workers in metals, chemists, navigators, agriculturalists, manufacturers, and in short, every species of art and handicraft was performed by the different degrees and orders of the initiated; the inferior, as well as superior, branches of science, and the arts. The guilds and companies of the *arts and mysteries* of trade and manufactures, in all branches, arose in the latter days from these Cabiri.

The account given of the mysteries of Samothrace by Diodorus, is what the free masons still say of themselves, and have always asserted. The free masons were operative builders till within a few centuries; and their accounts were kept by the master and wardens for the lodgemen, in the public accounts of England. The subordinates received their wages from, and were under the rule and government of master and wardens, and they again under the control of regularly organised and constituted superiors, who, like the Cabiri, only communicated to the lower degrees portions of the mysteries.

When Solomon determined to build the temple he found himself at a loss for capable artificers, and, therefore, he ap-

plied to his neighbour, the king of Tyre, for workmen, confessing the incompetence of his own people. "*For thou knowest that there is not among us any that have skill to hew timber like unto the Sidonians.*" The building of the temple introduced the mysteries of the Cabiri among the Jews, and as one of the secret spiritual mysteries was the unity of the godhead, the Jews received the Cabiri with warm welcome, and a good understanding always existed afterwards between the two nations. The Philistines, who lived to the south of Judea, were the Canaanites, and enemies of the Jews. The Phœnicians descended from the Chaldeans. The deficiency of the Jews in handicraft was not confined to the hewing of timber, they were not good workers in metal and stone, all which work for the temple was done by the servants of Hiram.

The examination of Bishop Cumberland, and M. Faber's systems and opinions of the Cabiri, has been rendered unnecessary, by what has been so clearly laid down in the statements of the Sanconiathon, which, by explaining the real meaning, supersedes argument.

The ridiculous stories of the immorality and impious character of the Cabiric mysteries are now exposed and exploded. The same charges have been made against the free masons. It was *unlawful* to divulge them, and therefore they were *immoral*. This account is from the uninitiated, and therefore unworthy of credit.

The Greeks have deified the *degrees* of the Cabiri, under the names of *Axieros*, *Axiochersa*, *Axiochersos*, and *Camillos*.

The above four names designate the four degrees, or steps, of the inititiated.

The first *Axieros* is the *covenant of knowledge or science*, א, *the*, כלא, *covenant*, יסר, *science*, *knowledge*, *craft*.

The second, ᚐ, *the*, ᚳᛁᚐ, *covenant*, ᚳᛖᚐᚅ, *silent*, ᚴᚐ, *cur rent, stream*, or *continued*, or *the covenant continued.*

The third, ᚐ, *the*, ᚳᛁᚐ, *covenant*, ᚳᛖᚐᚅ, *silent*, ᚴᛟᚴ, *of science*. The covenant of silent science.

The fourth, the power or perfection of light, ᚳᚐᛟᛗ, *the feast*, or *perfection*, ᛇᛚ, *of great*, ᛚᚐᚴ, *light.*

These point out the organization of the confederacy, but discover not the secrets. The affinity with the arrangement of freemasonry is very remarkable. That body will see in the Cabiri their own confraternity, and discover that their order existed before the foundation of the Jewish temple. They will also see, the truth of what Strabo said of Ireland, that the mysteries of Samothrace were practised there in his day. These mysteries, in fact, have never ceased in Ireland, there are notices, in the oldest Irish MSS. evidently alluding to them.

The *Gobhan Saor*, or *free smith*, is a mystical personage no Irishman is unacquainted with. Although called a *free smith*, he was a *builder*, and to him are ascribed all the extraordinary buildings in Ireland of which the origin is unknown. In the poems of Oisin, he is called the *smith of many arts and trades.* In the hymn ascribed to St. Patrick, he is described as opposing the saint in conjunction with the *Druids and women ;* the saint prays for protection against the incantations of false prophets, the dark mysteries of the Gentiles, the incantations of idolatry, the enticements of women, and the *wiles of smiths and Druids.*

"ꝼꝛꝺ ḣꝺꝛꝺceallaċᴛ ꝺ'ꝺoᴅalaċᴛa, ꝼꝛꝺ bꝛꝺċᴛa baꝺ, agᴜꝛ gobaꝺ, agᴜꝛ ᴅꝛuaᴅ."

Thus, it appears, that the Cabiric mysteries continued among the Celto-Phœnician colonies, and now exist under the name of freemasonry, the shadow of the former substance.

The catholicity of masonry is totally at variance with Jewish feelings and prejudices. The Jews consider all other nations as under the curse of God, and as degraded and despised, because living at enmity and alienated from God. They considered themselves alone to be God's peculiar people. To eat with, or even to touch an uncircumcised person, rendered a Jew unclean. "How can you, being a Jew, ask a drink from me, who am a Samaritan," said the woman of Samaria. For these reasons, it is totally out of the question that a system like masonry, which embraces all mankind *as brethren*, could be formed by a people so exclusive, and opposed to all contact with Gentile strangers. They would acknowledge none as brethren but the children of Abraham. To none, but Israelites, would they give the hand of fellowship. It is no answer, to say that there are, and have long been Jewish masons, for there are none who are not under warrants from Christian grand-masters. In their dispersion they did not preserve the craft among themselves. There is not even a tradition to that effect. Even at the present day, a strict Jew will not eat the flesh of any animal not killed by a Jew, or at the same table with a stranger. But Jews are much less scrupulous at this day than when they occupied their own land. They are scattered among the nations, and therefore compelled, of necessity, to do many things in their state of adversity, which in prosperity they would reject with scorn.

The oath of a Jew had a spiritual, not a temporal penalty. "*As the Lord liveth*," "*By the living God*," or, "*By the God of Abraham, Isaac, or Jacob.*" There is no instance of a temporal penalty being affixed to a breach of the obligation. "*Vengeance is mine, I will repay, saith the Lord.*" Even where punishment was inflicted in this

world, it was by the divine hand influencing human or natural means. The Jews would never think of adding a temporal penalty, to *be inflicted by man*, to an obligation. Nor would a Christian add the terror of a temporal punishment to an oath, although he might and would make a law to punish a breach of it. Each would consider the calling on the name of the living God, to be quite sufficient security, and if a man disregarded that consequence, he would pay little regard to what man could do to him.

Let us now see what holy writ says on this subject:—

"Hiram, king of Tyre, sent his servants to congratulate Solomon, first, on his being made king of Israel, instead of his father; "*for Hiram was ever the friend of David.*" Solomon then sent to Hiram to announce his intention of building a temple to the God of Israel, and requesting his assistance even to cut the timber. "For," says he to Hiram, "*thou knowest there is not among us any that have skill in cutting timber equal with the Sidonians.*" Hiram greatly rejoiced, and heartily entered into the views of Solomon, saying he would cut the cedars of Lebanon, and float them to Jerusalem, by sea, in rafts; Solomon *paying and feeding his workmen*, and every year giving him for that purpose twenty thousand measures of wheat, and as many of oil. Great stones also *were hewed and squared* by the workmen of Hiram and Solomon, and the temple was built of stone." Here was the masonry and building *of the architect.* "The stones were hewed stones, and sawed with saws; the foundations were laid with great stones, costly stones of ten cubits and of eight cubits." That is, stones of *fifteen feet by twelve feet*—very large dimensions.

* 1 Kings v.

It is not necessary to enter further. It is clear that the men of Hiram were builders with stone, or masons.

Another Hiram is also mentioned in holy writ. "And king Solomon sent and fetched Hiram out of Tyre. He was the son of a widow, of the tribe of Naphtali, but his father was (a Tyrian) a man of Tyre, a worker in brass, and he *was filled with wisdom and understanding, and skill in the working of all things in brass;* and he came to king Solomon, and executed all his works. For he cast two pillars in brass, of eighteen cubits high each, and a line of twelve cubits did compass each of them about." That is, they were twenty-seven feet high and six feet diameter; and he set them up in the porch of the temple.

"Now Hiram, king of Tyre, had furnished Solomon with cedar-trees, and fir-trees, and with gold according to his desire, then, for the same, Solomon gave Hiram twenty cities of the land of Galilee. And Hiram went from Tyre to see the cities which Solomon had given him, *but they pleased him not* (he was not satisfied), and he said, What cities are these you have given me *my brother*? and he called them the land of *Cabul* unto this day.* And Hiram sent the king six score talents of gold.

"And king Solomon made a navy of ships at Ezion Geber, which is beside Eloth, on the shore of the Red Sea, in the land of Edom. And Hiram sent his servants, shipmen, who were good seamen, with the servants of Solomon."

Such was the harmony and good feeling which existed between kings Hiram and Solomon, and always continued between the Jews and Phœnicians.

* Cab, *mouth*, ol, *mighty great promise.*

Consider the above account of the pillars of the temple, and compare it with what Herodotus says of the temple of Hercules at Tyre.

"Being anxious to know as much as possible with certainty of these things (concerning Hercules), I sailed to Tyre in Phenicia, because I had heard that in that city was a temple dedicated to Hercules. I saw that temple; it was enriched with many magnificent donations, and among others, with *two pillars, one of fine gold, the other of emerald (smaragdus) which shines at night in a surprising manner.* Conversing with the priests of this god, I enquired how long the temple had been built. They assured me that the temple was built at the same time as the city, and that two thousand three hundred years had elapsed since the foundations of Tyre were laid."

Herodotus wrote about five hundred and twenty-eight years before Christ, which would take back the foundation of Tyre to the year 2828, before our æra, or before the flood, according to the Hebrew calculation of chronology, but not according to the Septuagint version, which would fix the period about seventy years after the death of the patriarch Joseph.

So much uncertainty exists as to the chronology of sacred history, and the true import of the numerals by which it is noted, that there is a difference of 1256 years between the received version, and the calculation of the chronology of the Septuagint. It is not necessary to enter into a discussion of which is correct, but I am inclined to think the Septuagint nearest the truth.

The existence of two pillars in the temple of Hercules at Tyre, and the introduction of two into that of Solomon, by Hiram the Tyrian, is striking, and could not have been

* Herodotus Euterpe.

accidental. They were emblematical—"*He shall establish*" —"*In it is strength.*" From these pillars the Pillars of Hercules at the *entrance* of the great ocean (the Straits of Gibraltar) were, no doubt, adopted, where by the influence their *power was established,* and *in it was their strength.*" Knowledge is strength—by the knowledge they had acquired by experience these mariners knew the difficulties and dangers they had to encounter, and provided the means necessary to surmount them. They passed the Straits with the fearless confidence of experience into that immense ocean they had formerly contemplated with feelings of terrific apprehension and horror, as a fearful maelstrom which would swallow them up quick. In that ocean which they so much feared they found the source of their future power, wealth, and prosperity.

We have stated the description given of *Hiram, the widow's son,* in the Holy Scriptures; he is *not stated to be a mason,* that is, a *worker in stone,* yet no one will question that he was a *Freemason.* He was a *worker in brass,* and the great works he accomplished for Solomon's temple are enumerated in the first Book of Kings, where, however, he figures altogether as a *smith,* or worker in metals. Look at the *perfect analogy* of the *Goban Saor of Ireland*—he is called a *Free Smith,* not a *Freemason,* although the most ancient buildings of Ireland are attributed to him. An expert mason is still called *a saor,* that is *free,* or *good smith, Gobhan mait.* In the ancient poems of Oisin the *Gobhan* is represented as going about with a *hammer* in his hand, and is called, "*the Smith of many arts and sciences,*" ȝabᵃ na ȝ-ceápd 7 n'eallaᵭaiñ. The Greek medals of the Cabiri have on them a man with *a hammer in his right hand,* and in his left an animal similar to the heraldic wyvern, (a monstrous animal), the allegory was most likely intended

to represent the triumph of science over ignorance. The legend of KABEIPOΣ is inscribed on all these medals.

The Greeks, with their usual acumen, have made the person represented on these medals *a son of Vulcan*, by a nymph they have named *Cabiri!*

Can the greatest caviller at the antiquity of the order of Freemasons assert that these analogies are accidental? Must not every candid mind admit that they supply unanswerable evidence and clearly and satisfactorily establish the claims of that order, to be the same as the great order of the ancient Cabiri which flourished long before Greece had emerged from barbarism, and before Rome existed.

The word ꝛaoꝑ is now applied by the Irish to almost all artisans and mechanics, masons, carpenters, smiths, &c. The real meaning of the word is *free, emancipated, delivered, redeemed.* The verb ꝛaoꝑm, *I free, I deliver*, and the noun is ꝛaoꝑaḋ, *freedom, deliverance*, &c. They are called *Free Masons* because they have been enlightened, and freed from the bondage of ignorance and barbarism. So the *Gobhan Saor* was, like Hiram, the *enlightened smith*, or worker in metals. Thus we see the name *free* pervaded the order whenever or wherever they flourished. We want not hereafter an explanation of the denomination of *Free Masons.*

St. John, the Patron Saint.—The 24th of June is the festival of St. John the Baptist, and the 27th of December the festival of St. John the Evangelist; the first the longest day, the second the shortest day, or the first sensible return of the sun northwards. The great deity of the Phœnicians was the sun, known under many epithets, as *Baal Tina, Hercules, Hercle*, &c. &c. His great feasts were at the summer and winter solstices, when the

days were longest and shortest. The Christian masons finding the festivals of John the Baptist and John the Evangelist fall on these periods, adopted St. John as their patron, and these feasts have ever been kept by Christian masons, not for any connection with either the one saint or the other, but because these periods were the festivals of the solstices among the Cabiri.

Thus we find the remains of the old mystery of their ancestors among the modern Irish, and also evidence of the *learned smiths and architects* at the introduction of Christianity; nor should we be surprised at the preservation of the mysteries of Masonry among the Scottish Gael, and their revival, after Christianity became universal among them.

The Masons, finding the mild tenets of the Gospel in such perfect accordance with their own benevolent views, upon embracing Christianity, had little difficulty in restoring to harmony those notions with their original import. During the period of idolatry, Masonry kept the secret of the unity of the Godhead, as well as the other secrets of its order, although not daring outwardly to avow it, and we must not be surprised to find the charges against the members of the Cabiric and Etruscan mysteries, of horrible crimes and impiety, in denying the divinity of the gods of the Greeks and Romans, which abound in their writers.

Strabo, as I said before, says, citing Artemidorus—"*that there is an island near Britain in which Ceres and Proserpine were worshipped with the same rites and mysteries as in Samothrace.*" *Ceres and Proserpine*, the Cabiric divinities of *agriculture and mining*. Here we have the testimony of Strabo to the existence of the Cabiric mysteries in Ireland, shall we then express our wonder at their reappearance among us *after many days*?

In the hymn attributed to St. Patrick, found in the Liber Hymnorum in Trinity College, is the following passage:—

Do cuinnead eadnum tra na'mnile neant ro fri gaid neant namnar neadcnocainnac frirtí do mo chuit agus d'om anmain fri tincecla raib-faide, fri doubneachta geintleachta, fri raibneachta hennecachta, fri himceallact n'idolachta, fri brictа ban, agus gobann, agit druad, fri gac fiora ana cuilu anman drinn.

"I place this defence before my body and soul, to be my safeguard against the incantations of magicians, and other dark schemes of the heathen, the machinations of false brethren, (*heretics*) the delusions of idolatry, the allurements of women, and the mysteries of *Smiths* and *Druids*,* and all other knowledge which blinds and obscures the intellect of mankind."

There are also many allusions in the poems of Oisin, and other ancient Irish poets and writers, to the skill and language of the

"Smiths of many arts and sciences,"

who are called upon to assist in the disenchantment of individuals suffering under the influence of magicians and fairies. They are represented as making their appearance with their ponderous hammers, and with it smashing all things before them.

This is a curious and strong corroboration of Strabo's statement. Old Greek medals and sculptures, represent the Cabiri, with hammers in their hands; and the infernal gods, who represent the miners, have the same instrument frequently placed in their hands. In the Etruscan sculptures, Charon always carries a hammer.

* *Druids*—Cæsar tells us that the Druids, although they used a character similar to the Greek in their common affairs, were forbidden to write anything respecting *their mysteries*, but always got them off by heart, and *recited them orally*.

The stone masons of Ireland, are called *saor*, or *free*, and have to this day, a secret language which they keep up among themselves, and never communicate to others. It is denominated the *Barlagair na Saor*, or *Mason's jargon*. A similar jargon is found among the travelling tinkers, and called by them the ᴐɟɟɳ ɳa ɳbaċaċ, the Baccagh's dialect. Here also we have the custom held in common among *workers in metals, and builders*, but not to be found in other trades.

CABIRIC MYSTERIES IN INDIA.

The geographical names of Ptolemy in India are significant in the Celto-Phœnician; and the Homeritæ, or Arabian Phœnicians, who gave these names, had navigated the Indian seas, long before they built their Syrian cities of Byblus, Aradus, Tyre, and Sidon, or even knew of the existence of the Mediterranean. It will not, therefore, excite surprise, if their mysteries should appear on the Indian peninsulas, and be found interwoven with their mythology, as it was afterwards with the Greeks and Romans.

A most singular proof that the Cabiri were not unknown to the Hindoos, is given in a paper by Captain Wilford, in the Asiatic Researches, which, being highly illustrative of the true characters of the mysteries is here extracted:—

"We learn from Mnaseus, that one of the Samothracean Cabiri, was Pluto, or Aidoneas, who is said by Fulgentius, Cicero, and Julius Firmicus, to be the same as Plutus, the god of riches. In a similar manner, the Hindoo Plutus is denominated *Cuvera*, or *Cubera*, which is evidently the same word as *Cabera*, and he is supposed, moreover, like Cronos, Sydyk, and Mercury, to be joined with seven other genii, though he is, at the same time, esteemed

inferior to the three great gods, Brahma, Vishnu, and Seva."

"In the *Ahuta Cosa*," says Captain Wilford, "we find the following legends, which have an obvious relation to the deities worshipped in the mysteries of Samothrace. In *Patala*,* or the infernal regions, resides the Queen of the *Nagas*,† (large snakes or dragons) she is beautiful, and her name is *Asyoruca*. There, in a cave, she performed *Tapasya* with such vigorous austerity, that fire sprang from her body, and formed numerous *Agni-tiraths* (places of sacred fire) in *Patala*. These fires, forcing their way through the earth, waters, and mountains, formed various openings, called from thence the flaming mouths, or *juala muchi*. By *Samudr*, or *Oceanus*, a daughter was born unto her, called *Rama-Devi*. She is most beautiful, she is *Lacshmi*; and her name is *Asyotcersha*, or *Asyotcrishta*. Like a jewel, she remains concealed in the ocean.

"The *Dharma-Rajah*, or king of justice, has two countenances; one is mild and full of benevolence; those alone, who abound with virtue can see it. He holds a court of justice, where are several assistants, among whom are many just and pious kings. *Chitragupta* acts as chief secretary. These holy men determine what is just or unjust. His (Dharma-Rajah's) servant is called *Carmala*; he brings the righteous on celestial cars, which go of themselves, whenever holy men are brought in, according to the direction of the Dharma-Rajah, who is the sovereign of the Pitris.‡ This is called his *divine countenance*, and the

* ba, *death*, ᴛallaɳ, *country, region*,

† ɳaᴛaɲ, *a snake, serpent, destroyer*, the negative of aᴛaɲ, *father*.

‡ bɲoᴛ, *life, the world*, ᴛɲeɲ, *power*.

righteous alone do see it. His other countenance or form is called *Yama;* this the wicked alone can see. It has large teeth, and a monstrous body. *Yama is lord of Patala;* there he orders some to be beaten, some to be cut in pieces, and some to be devoured by monsters. His servant is called *Cashmala*, who, with ropes round their necks, drags the wicked over rugged paths, and throws them headlong into hell. He is unmerciful, and hard is his heart: every body trembles at the sight of him."

The analogy between this legend and the Cabiri is so striking, that its identity cannot be questioned, and its Phœnician origin is equally obvious. The Hindoos have formed it from the same materials as the Greeks, and its reference to the mining operations, is signified in the acts of Asyoruca, in the cave where she performed her laborious austerities. She was married to *Samudr*, or the ocean, by whom she had a beautiful daughter. In other words, the wealth of her mines, was, by means of the ocean, transferred to other countries and made pleasing profit.

Captain Wilford proceeds:—

"According to Mnaseas, as cited by the scholiast of Apollonius Rhodius, the names of the Cabirian gods were *Axieros*, or *Ceres*, *Axiocersa*, or *Proserpine*, *Axiocersus*, or *Pluto*, to whom they add a fourth called *Casmilus*, the same as the infernal *Mercury*.

"*Axieros* is obviously derived from *Asyoruca*, or rather from *Asyoru*, or *Asyorus;* for such is the primitive form, which signifies literally *she whose face is most beautiful.*"

"*Axiocersa*, is derived from *Asyotcersa*, a word of the same import with the former, and which was the sacred name of Proserpine. This is obviously derived from the Sanscrit Prasarparni, or *she who is surrounded by large snakes or dragons.* Nonnus represents her as surrounded

by two enormous snakes, who constantly watched over her. She was ravished by Jupiter, in the shape of a dragon. She was generally supposed to be his daughter; but the Arcadians, according to Pausanius, insisted that she was the daughter of Ceres and Neptune, with whom the ancient mythologists often confounded Oceanus."

"*Axiocersos*, or in Sanscrit, *Asyotcersa*, or *Asyotcersos*, was *Pluto* or *Dis*, and was meant for Vishnow. Vishnow is always represented as extremely beautiful; but I never found Asyotcersa among any of his titles. He is sometimes called *Atcersa*, a word of the same import.

"*Cashmala*, or *Cashmalus*, is obviously the Casmilus of the western mythologists. The appellation of *Cabiri*, as a title of those deities is unknown to the Hindoos. The *Cuveras*, or *Cuberas*, as it is generally pronounced, are a tribe of inferior deities, *possessed of immense riches, and who are acquainted with all places under or above ground, abounding with precious metals or gems.* Their history in the Puranas begin with the first Menu, *and no mention is made in it of floods*, at least my learned friends tell me so. Diodorus Siculus says that the invention of fire, and the working of mines was attributed to the Cabiri: and we find a Cabirus, represented with a hammer in his hand." (Asiatic Researches, Vol. v.)

It was the Phœnician mariners who made the Hindoos acquainted with these legends, and the names were derived from the Phœnicians, and not, as supposed by Capt. Wilford, from the Hindoos by the Phœnicians; and it goes to establish the very early communication of these people with the East, their mining operations, and identity of origin of the Homeritæ, with their Syriac colonies of Tyre and Sidon. Even the Hindoos owe much of their early civilization, and their religion to their intercourse with the Phœnicians.

CHAPTER III.

RING MONEY OF THE CELTÆ.

The earliest known existing specimens of medallic coinage are undoubtedly the Etruscan bronze asses and their divisional pieces. Notwithstanding, Herodotus informs us, that the kings of Lydia were the first who coined money in the shape of medals, there can be little question that the oldest commercial nation, who first felt the necessity of a metallic circulating medium, would be also the most likely to supply the desideratum. That there was a metallic medium of circulation before the contrivance of what are now called coins or medals, will not be denied, and then rings of gold, silver, brass, and iron formed one expedient for money.

Rings of gold and brass are found in great quantities in digging in Ireland, and those coins which are denominated British and Gaulish, but which might be more correctly denominated Celtic, have rings figured upon them, as if to denote that they were the substitute for a previous money, in the shape of rings.

In the years 1836–7, I read papers before the Royal Irish Academy, which the Council of that learned body conde-

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scended to allow to appear in their Transactions, vol. XVII. since which more light has been thrown upon the subject; considering the ring money a portion of the subject of importance previous to an adequate consideration of the money of the Etruscans and the Celtæ, its introduction here requires no apology:—

Suetonius says, (in Cæsare, cap. 54,) "In Gallia fana templaque Deum donis referta expilavit, urbes diruit, sæpius ob prædam quam ob delictum, unde factum est ut auro abundaret ternisque millibus nummum in libras promercale, per Italiam provinciasque divenderet."

The great abundance of gold found by Cæsar in the cities and temples of Gaul, absolutely diminished its value in Italy.

It appears also, from Cæsar and Diodorus Siculus, that there was a great abundance of gold among the Celtæ; the people wore the richest and most ponderous ornaments of that metal, as torques, chains, breast-plates, and even had the frontlets of their helmets covered with plates of gold.* Many specimens of all these have been found of great weight and value in Gaul and Britain; but, in recent times, those found in Ireland greatly exceed them, both in number and value.

Many reasons might be given for the more frequent occurrence of these remains in Ireland than in either Britain or Gaul. The former has ever been more a grazing than an agricultural country, and therefore its surface has been much less disturbed than the other parts of Celtica; the plough and the spade have been less active, therefore the remains of the magnificence of former ages have there remained longer undiscovered.

* See Plate Military Antiquities II. No. 3.

The cultivation of the potato has been, however, of late years, greatly instrumental to the discovery of these antiquities: most of those found without the bogs, have been brought to light by the potato-planter's spade.

The existence of bogs, or peat moss, of such immense extent in Ireland, has also greatly operated in preserving the remains of antiquity which have been therein deposited, either by accident or design—I say design, for no doubt, many valuable articles have been purposely hidden on sudden alarms.

They were secure places of secretion of the precious metals from the incursions of an enemy or a sudden emergency; this description of property could be deposited without any external indication to lead the plunderer to the spot; and a token buoy, or clue, could easily and safely be fixed to guide the owner, when the danger had passed, to the certain recovery of his property. In many instances, no doubt, the possessors of the secret fell by the weapons of their enemies, and thus the treasure remained, until accident, in recent times, brought it to light.

The bog is also of such a nature as sometimes to overgrow the level of the ground adjoining, and overflow it, and thus cover even the habitations of men, and with them all their valuables. An instance of this having taken place has lately been discovered by Captain Mudge, R. N., while employed in making a survey of the coast of Ireland. In cutting out a bog he discovered a series of wooden buildings of a very rude character; and the stone axes, with which the timbers had been hewed into shape, were found on the spot, which were, no doubt, covered by the moving bog, while in the very act of construction, and so remained until discovered by Captain Mudge. These must have been built of a period previous to the Celtic invasion as

stone axes were the implements of the Cimbric *Tuath de daoine,* or Northern People.

The aggregate amount of the articles of manufactured *gold* found in the course of twelve months in the bogs and fields of Ireland, is truly surprising—most of them of exquisite and elaborate workmanship. Besides those which come under the notice of the antiquary, immense quantities are secretly broken up and sold by the finders as old gold, lest the owners of the soil should make their claim, and deprive them of the fruits of their good fortune.

Ancient silver articles are, however, of much rarer occurrence, at least those which may be considered Celtic. It may safely be said that there are found a thousand articles in gold to one of silver. This may possibly be attributed to the ease with which gold was collected, compared with the exertion necessary to obtain silver—the latter requiring all the labour and skill of mining and refining operations, while gold is found frequently, if not generally, in a pure state in the soil, washed down by the mountain streams.

Cæsar tells us, that the Gauls "*use for money, gold and iron rings, by certain weight.*" The latter have perished by oxidation, but the two former are found, in great abundance in the fields and bogs in every part of Ireland. These curious remains are so perfectly analogous to the accounts given of the Britons and Gauls, by Greek and Roman writers, that they of themselves afford powerful testimony of the identity of the origin of the ancient Irish and that people. To gold and iron may be added silver and brass rings of a graduated weight.

There are also great quantities of rings of jet, coal, or ebony, found in our bogs, which may possibly have passed

as a circulating medium: but there is not, as far as I have discovered, any authority beyond conjecture that they were so used; although it is well known that such substances have, in other countries, been used as a circulating medium.

It has often been objected against the Irish pretensions to early civilization, that no very ancient coins, or medals, of the early Irish monarchs have been found; and, certainly, the absence of any indication of a metallic circulating medium, would supply a fair inference of a low state of commercial intercourse; but, on the other hand, the appearance of a well-regulated, convenient, and graduated circulating medium of the precious metals, demonstrates an advanced progress in civilization.

Sir H. Wilkinson, in his work on the Thebaid and Egypt, shows that the most ancient money of that country, even before the exodus of the Israelites, was gold and silver rings of a graduated weight, as the followings extracts will show:—

"In the second line black chiefs of Cush, or Ethiopia, bring presents of *gold rings*, copper, skins, fans, or umbrellas, of feather-work, and an ox bearing on its horns an artificial garden and a lake of fish."—*Wilkinson's Thebaid*, *p.* 136.

"A continuation of these presents follows in the third line, where, besides *rings** of gold, and bags of precious stones, are the camelopard, &c."

Thothmes III. (149 B.C. p. 1545.) "The money used

* "The *money* of the Ethiopians and Egyptians was in *rings of gold and silver*, like those still in use about Sennaar. I had interpreted the hieroglyphic signifying silver, '*wrought gold*,' but the white colour of the *rings* placed opposite to others painted yellow, in another tomb at Thebes, decides the question in favour of the word silver."

at that epoch was, as I have already observed, of *gold and silver rings.*"

"On the right hand are some very elegant vases of what has been called the *Greek style*, but common in the oldest tombs of Thebes. They are ornamented as usual with arabasques and other devices. Indeed, all these forms of vases, the *Tuscan* border, and the greater part of the painted ornaments, which exist on Greek remains, are found on Egyptian monuments of the earliest epoch, even before the exodus of the Israelites, and plainly remove all doubts as to their original invention. Above these are chariot-makers and other artisans. Others are employed *in weighing gold and silver rings*, the property of the deceased; their weights are an entire calf—the head of an ox (the half weight), and small oval balls (the quarter weights). They have a very ingenious mode of preventing the scale from sinking, when the object they have weighed is taken out, by means of a ring upon the beam," p. 151—vide Genesis xliii. 21, "*our money in full weight.*"

"Pomponius Mela thus speaks of the Phœnicians:—'Phœnicen illustravere Phœnices solers hominum genus, et ad belli pacisque munia eximium literas et literarum operas aliasque etiam artes maria navibus adire classe confligere, imperitare gentibus regnum prælìamque commenti." —*Vixit A.D. I. under Claudius, De Situ orbis.*

"They were the shrewdest and most acute of mankind—skilled eminently in the arts of peace and war, and by their skill and valour, kept the empire of the seas, and governed nations—skilled in science, literature, and the arts—addicted to navigation and commerce.

"When Pliny and other ancient authors declare the *Pœni* to have been the inventors of navigation and astronomy, he intended the Phœnicians and not the Carthagi-

nians. It was under the conduct of the Phœnicians, that the fleets of Solomon sailed to Ophir and Tarshish, from the ports of Eilath and Esiongeber, in the Red Sea. Ophir was the general name of the eastern coasts of Africa, which was always a great market for gold dust. Tharshish was also a general name for *all distant countries.*

"The Greeks, in their lists of the nations, who have been masters of the Mediterranean, give the seventh place to the Phœnicians, and the eighth to the Egyptians; but they were always reproached by the Egyptians, as novices in antiquities, which they really were. The Egyptians do not appear to have ever been a naval power, except by their allies, the Phœnicians."

The smaller gold ring-money found in Ireland, and that now in circulation in Africa, is formed of thin round bars of gold, or wire, which being first made of an equal thickness, and the maker having formed one of the precise weight, and thus ascertained the length, could divide the others with considerable accuracy. After being cut into lengths, and weighed, it was necessary to form them into rings. Straight pieces would have been of inconvenient carriage, and more liable to loss. The ends of the thinner rings being unconnected were formed into chains, and easily separated when wanted for purchase, as is the case now in Africa. The thicker rings are not capable of being formed into chains, and could be used for no purpose but money, the aperture being too small, and the wire too thick and strong, to admit of their passing through each other.

Vast quantities of articles in gold and brass are also found, the uses of which have not a little puzzled learned antiquaries. Vallancey calls them pateræ, but as *pateræ*, they are of the most inconvenient shape; they will not stand, so as to hold a liquid; and, having two cups,

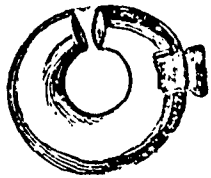
one would discharge itself while a person was drinking from the other. Vallancey supposes them sacrificial cups, and that they were used to pour forth oblations to the gods; others have fancied them to be used to cover the breasts of the *dea mater*. All these speculations are untenable, some of them have flat surfaces, consequently could never have been used as pateræ, as they would contain no liquid whatever.

The objections against their being fibulæ, are equally cogent; a buckle, or fastening of gold, of *fifty-six ounces weight*, appears absurd; besides undoubted fibulæ of the precious metals and of brass are found in Ireland, in great quantities, of convenient and palpable shapes.

Their peculiar form appears to render them incapable of application to any active operative purpose; and the only conclusion which appears satisfactory as to their use is, that they were ingots of gold, or the larger species of the circulating medium, and but a variety of the ring money.

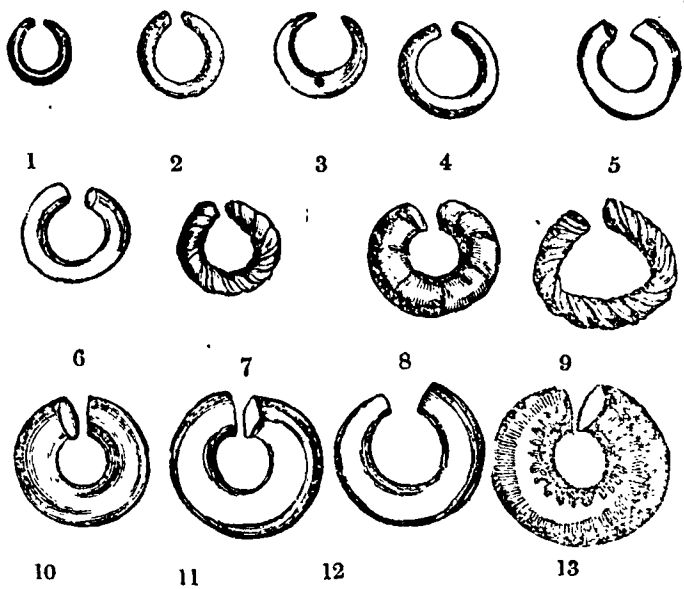
The following specimens will illustrate the transition from the straight wire to the ring, and from them to the larger ingots or gold money:—

This is the most common form of the smaller gold ring money found in Ireland. I have seen counterfeits, of which many have been found, made of cast brass, exactly of the same shape and size, and so neatly covered over with a coating of gold plate, as to defy detection, unless weighed. There can be no doubt of the fraud being ancient, for the brass is of copper and tin, the same as the brazen spear-heads and other Celtic utensils of that metal.



The smallest gold ring I have seen, weighed 12 grains, or half a pennyweight, which seems to have been the *unit* by which the larger were graduated, for all have been found to bear a relative value to it; taking this for the *unit*, the rest are its multiples.

The following were exhibited to the Academy:—

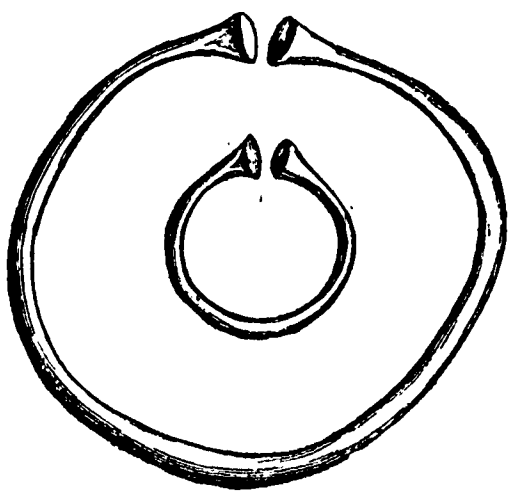


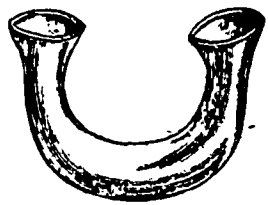
No. 1, ... 12 grs.
2, 1 dwt. 12 grs.
3, 2 dwt. 12 grs.
4, 2 dwt. 12 grs.
5, 2 dwt. 12 grs.
6, 3 dwt. 16 grs.
7, 3 dwt. 16 grs.

No. 8, 6 dwt.
9, 5 dwt.
10, 10 dwt.
11, 11 dwt.
12, 8 dwt.
13, 11 dwt. 12 grs.

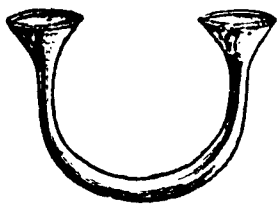
In the Irish annals, frequent mention is made of the princes of Ireland presenting offerings of gold rings at the churches and shrines, particularly the shrines of St. Columbkill, St. Patrick, &c. In 1151, Cooly O'Flynn, presented one weighing two ounces, and in 1153, another of an ounce. In 1004, Brien Boroimhe, monarch of Ireland, presented at the great altar at Armagh, a ring of gold weighing twenty ounces. All these votive offerings are described as of *equal ounces* weight.

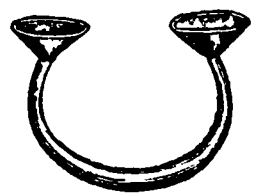
The following specimens of these gold ingots, or, as they are now called, Manillas, will give a correct idea of the varieties which have been discovered. The smallest weighs 2 dwts.; the largest 22 dwts.



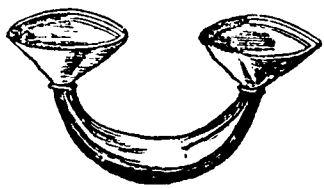


This was found with another, which it resembles, but its points are more distant; weight 9 oz.; it has deep cups at the points, which originally, perhaps, were made to regulate its weight.





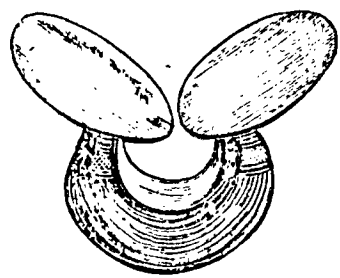
These are very attenuated specimens. The first only weighed 156 dwts., 12 grs., and is in the Museum of the Royal Dublin Society; the other, two ounces. The cups large and very thin; the transition is gradual from the last.



This weighed 12 oz.; the cups are very large. Another weighed 3 oz. 12 dwts. I have seen many other specimens of greater weight; all, however, of equal penny-weights.

This weighed 19 oz.: it was found in a stone chest in the

churchyard of Ballymoney, in the County of Antrim. I had one nearly, if not precisely, of the same figure, which weighed 36 oz.; and Vallancey mentions one which weighed 56 oz. The cups of this are five inches in diameter. Two others are mentioned by Vallancey, one weighing 15 oz., the other 1 oz. 12 grs. It should be observed, that one or two have been found of a weight two or three grains less than the even twelve grains, which may have been lost by attrition, but they are very few—I have met with but two or three, and they may be considered exceptions to the rule.



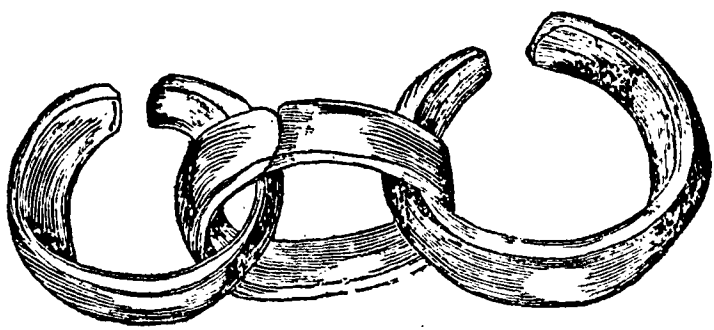
This specimen is singular in its shape, from its very broad, thin, and flat points, which are of equal thickness, except just at the junction with the stem. They are found of various sizes and weights, some of the plates are two inches in diameter, but all very thin. One specimen, in the collection of Alderman West, has, on the back of one of the plates, a small loop, through which a cord of the size of a pack-thread might pass.

I had some doubts whether this specimen was money, but they have been removed by the inspection of others lately added to the Museum of the Royal Irish Academy.

To look at the last five specimens, unconnected with the

others, no one would imagine them *ring-money;* but, seeing the gradual variations, I think they may fairly be considered as the same. The necessity of stringing small money is obvious to preserve it from loss, but for the larger and more valuable this precaution is not required.

The silver ring money found in Ireland, differs from the gold, in being made in flat bars cut into lengths, and formed into rings, unconnected at the ends, like those of gold. They have generally been found connected together in a kind of chain, of very fine silver, and soft, and therefore easily separable when wanted for use. They also are graduated on the unit of twelve grains. The following wood cut is a faithful representation of this money, with little or no variation.



BRASS RINGS.

In Mr. G. Petrie's collection are three cast brass rings, which fit most curiously one within another; they have been considered money, and are perforated laterally in such a manner as to admit a thong of leather or cord to

pass through them. They are of the old Celtic brass. Their weight also is of equal penny-weights.

	oz.	*dwts.*
No. 1, the outside, weighs	7	9
2, the second, weighs	3	18
3, the centre, weighs	1	13

Having been perforated, they are not so exactly balanced as the gold and silver, though they are very nearly of equal penny-weights, but just turning the scale.

The smaller specimens, however, of the brass ring-money which are perfect, are quite as accurately balanced as the gold and silver; of these, I placed before the Academy eight specimens, and it is singular that, with one exception, they exhibit odd multiples of the unit of twelve grains.

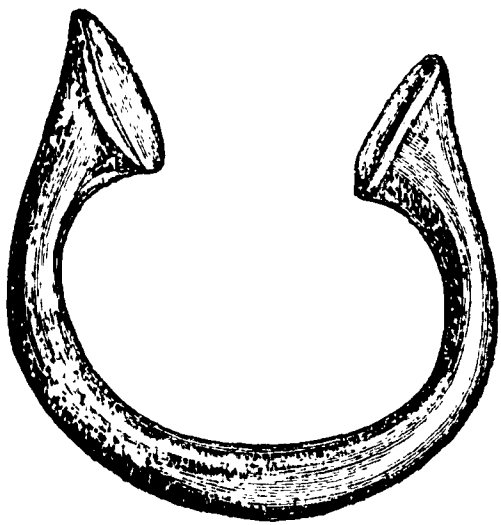
They are like large curtain rings.

	dwts.	*grs.*
No. 1, or the largest is	19	12
2, ...	15	12
3, ...	8	12
4, ...	3	12
5, ...	2	0
6, treble rings.....	8	12
7, double rings.....	7	12
8, ditto.....	3	12

No. 5, alone consists of even penny-weights. I have weighed a great many of these rings, and found them, without a single exception, multiples of half a penny-weight. It would, be difficult to persuade ourselves that this circumstance could be accidental. The ring money, gold, silver, and brass, as Cæsar tells us, was "*ad certum pondus;*" and that weight, all our specimens

show, was formed on the same scale, or, perhaps, was derived from the same original, as the Trōy weight. A pound Troy of gold thus formed 480 rings, weighing each half a penny-weight, 40 of which were equal to an ounce.

About thirty years since, there were found, on opening a tumulus, in the county of Monaghan, several thousands of singular articles of bronze, or brass, (tin and copper) as many as loaded a large cart, of which the following is an accurate representation, both as to size and appearance.



They were sold to a dealer in metal, and melted down; but one specimen is now in the valuable museum of Irish Antiquities of Mr. George Petrie. Many other specimens have been found singly, some made of a baser kind of brass, formed of lead and copper, of which, I possess a curious specimen.

Subsequent investigation and discovery, rendered these

articles particularly interesting, and aided the assignment of a use to those of gold before mentioned, which had long been a *questio vexata* among antiquaries. I received a letter from my friend, Richard Sainthill, of Cork, dated 5th November, 1836, of which the following is an extract:—

"A vessel going to Africa, to trade with the natives, was wrecked last summer, on the coast here; among the articles on board for barter, were some boxes of cast iron pieces, extremely like our species of gold articles found in Ireland. Annexed is a rude outline, one of which was saved from the Iron foundry, where they were sold and melted. I understand they pass in barter, as about the value of one halfpenny, but the similarity of shape to the old Irish articles is curious."

On the 12th of same month, I received another letter from Mr. Sainthill, in which he says:—"I had the pleasure to receive your letters and paper on the ring money of Ireland last night, and the present is merely to request you to accept the enclosed specimen of the Anglo-African ring-money."

There is, in fact, no difference in shape, between these and the Monaghan specimen. Having ascertained that Sir John Tobin, the eminent Liverpool merchant, was either owner of the wrecked vessel, or connected with the same trade; and having some knowledge of that gentleman, I wrote to request information, and received from him the prompt and polite answer I had anticipated, of which the following is an extract:—

"Liverpool, Dec. 26, 1836.

"The schooner Magnificent, which was lost some where near Cork some time since, was bound to the river Bonney, or New Calabar, which is not far from the Kingdom of Benin. The trade to these rivers for palm oil and ivory

is cotton goods of a great variety, gunpowder, muskets, and an extensive number of other articles, and *manillas*, both of iron and copper mixed, which is *the money* that the people of the Eboe, and brass country, and all the natives of that neighbourhood go to market with. On Wednesday next, I will send you a manilla of each kind.

"I am, dear Sir, &c. &c.

"J. TOBIN."

Faithful to his promise, Sir John Tobin sent me specimens of the two descriptions of manillas alluded to in his letter, with a note of the first cost at Birmingham. For the copper, £105 per ton; for the cast-iron, £22 per ton. The copper manillas weigh about two and a half ounces avoirdupois, or about six to the pound, about twopence each. They pass in Africa for about fourpence.

The knowledge of these facts, and many others corroborating them, which have since been ascertained, has cleared up the difficult and obscure question as to the use of these singular articles. All doubt on the subject is now removed, they are in fact nothing more than fanciful enlarged specimens of the original unconnected ring. The wood-cuts give an accurate notion of the stages by which the ring became eventually a manilla.

All the specimens of the bronze manilla, are like that represented, and about that size and type. The only variation I have met with, was one found in the County of Cavan, and now in my possession, which has cups at the end, and is exactly of the shape and character of the gold manilla, represented in No. 17, weighing 2 oz. 12 dwt. 12 grs. Those of gold are of great variety, both in size, shape, and weight. No silver manilla has yet been discovered.

The discovery of the name by which they are known in Africa, where they pass as money, a name, no doubt, handed down from the very remote period of their first introduction by the Phœnician traders, was an important point gained. What makes this name still more extraordinary is, that its import in the Celtic language, absolutely and distinctly points out its use; and that as clearly as if the name *money*, had been written upon it. ꝑjaꝑ, *riches, patrimony, goods, value,* eallaċ, *'cattle of any kind,* or *any kind of property*, the representative of cattle, or property, the same as *pecunia.*

When in 1836, I first ventured to suggest to the Royal Irish Academy, that these things *were money*, the smile of something like pity, if not contempt, for so wild a proposition, met me on all sides; some laughed outright, it appeared to them so preposterous and improbable. Even now, certain distinguished numismatists look upon the matter with a Thomasian incredulity; they cannot deny the force of the evidence, but they unwillingly unlearn, and never altogether discard their early cherished prejudices. Many have, however, relaxed their opposition, others begin to think there is some truth in my speculations, and not a few acknowledge the matter proved. I therefore do not despair of ultimate conviction, and that the progressive results of my investigations will eventually receive approval. I said in 1836, "as we proceed new lights break in upon us, the investigation and elucidation of one question opens a vista to our sight into farther mysteries, and enables us eventually to force a passage into the remotest penetralia of antiquity. If not deceived, I see my way still farther, and shall be able on a future occasion to produce evidence to illustrate the progress of the nations of the most remote antiquity, and to throw some light

on the channel by which civilization proceeded to the west."*

Not being quite satisfied in 1836, that the Etruscans were Celtæ, I could not speak with any certainty as to the system and scale of weights among the ancient Irish, which, however, I concluded to be of duodecimal division, finding it to agree so exactly with the Troy weight; the recent investigations have now settled that point, for the asse was the pound Troy, and its divisional pieces exact fractions thereof.

It is stated in my paper that "the old Celtic (ꝛꝺꝛe,) *unsha*, was the exact ounce Troy. It is a compound word, aoꝺ, *one*, and ꝛe, *sixth*, or the one-sixth part of a given weight, containing the quantity of the half pound Troy; *The name of this weight I have not yet been able to ascertain.* The weight of twelve ounces, now called a pound, (or weight) having eventually prevailed in general computation of larger quantities, the word *unsha*, as a *twelfth part* of a pound, became the Celtic, and from them the Latin word signifying the twelfth part of anything, even of time."†

The investigations into the Etruscan coins, have explained this difficulty; it will be found in the following chapter, that there is no divisional fraction between the *ass* and the *semisse*, or half ass. The latter therefore, was the significant and distinguished weight among the Etruscans and Celtæ, from which the fractions were called, and of which the *uncia* was the *sixth part*, exactly as its name imports, and that is the name the pieces, with the one globule, bore among the Etruscans, and from them bor-

* Trans. Royal Irish Academy, Vol. xvii. 96.

† Trans. R.I.A. xvii. 17.

rowed by the Romans. So striking a confirmation of inductive reasoning has seldom been afforded.

The manilla appears in Mr. Akerman's plate of Gaulish Symbols, Nos. 9 and 20, and the ring is of constant occurrence on both British and Gaulish coins. See our plate of British Coins, Nos. 4, 5, &c. &c., and Ruding passim.

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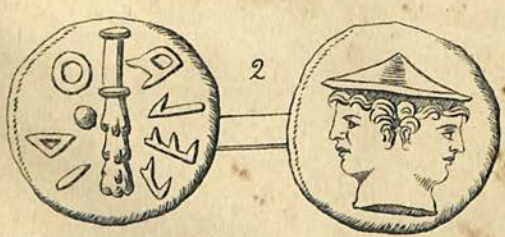
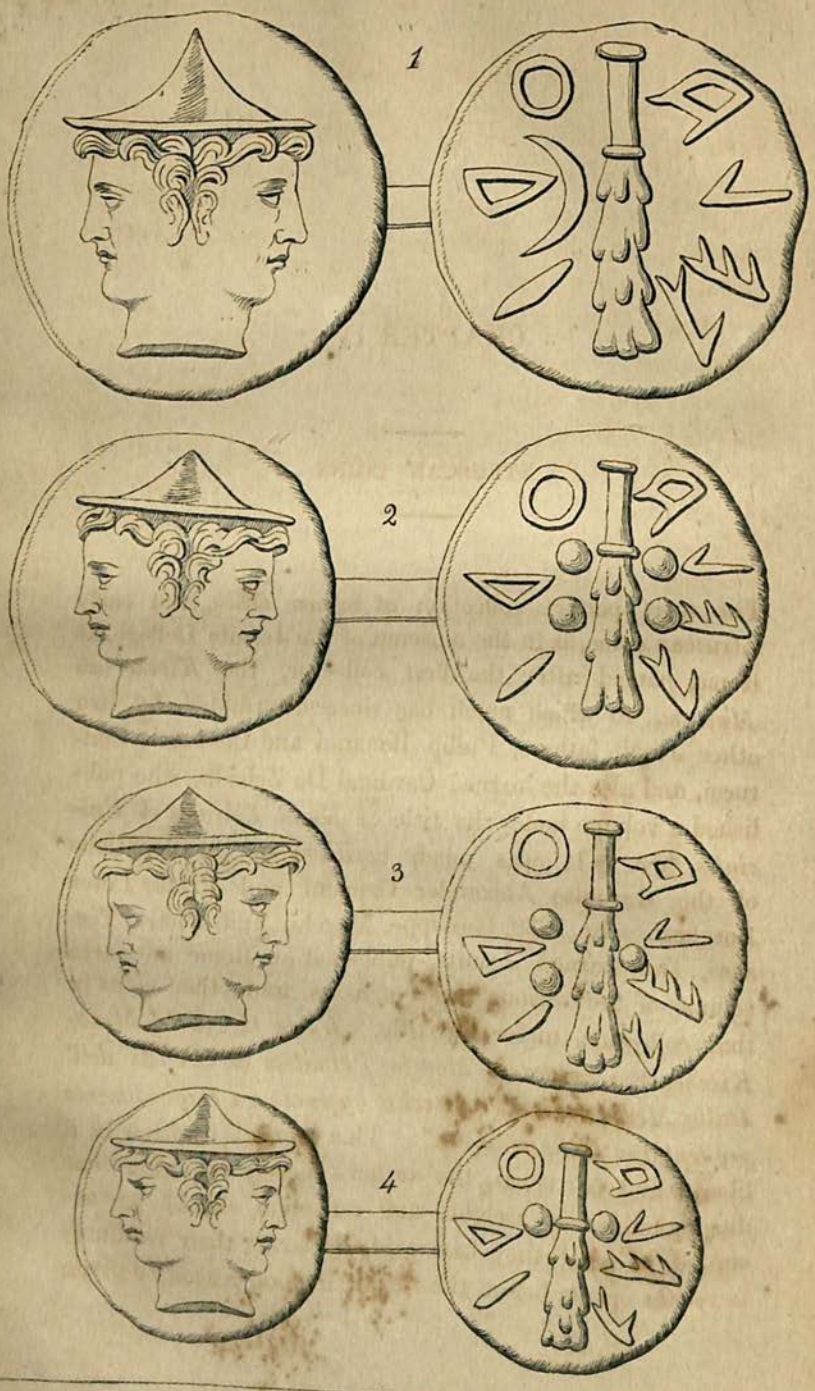


COINS.



COINS.

CHAPTER IV.

ETRUSCAN COINS.

THE most perfect collection of bronze asses, and early Etruscan coins, is in the museum of the Jesuits' College, at Rome, named after the first collector, the *Kircherian Museum*, to which much has since been added by two other Jesuit fathers, Philip Bonanni and Contuccio Contucci, and also the learned Cardinal De Zeleida, who published a volume under the title of *Numi Librales el Uniciales, &c.* It was much enriched by the donations of the Marquiss Alexander Capponi and Prince Peter Borghesi. In 1839 Guiseppe Marchi, and Pietro Tessieri, two learned Jesuits, published at Rome a quarto volume of the various series of asses, and other coins in that collection, under the title "*L'Aes Grave del Museo Kircheriano ovvero le Monete Primitive de Popoli dell' Italia Media ordinate e descritte aggiunto un Ragionamento per tentarne L'illustrazione.*" This work is written in a liberal and fair spirit, the authors merely requiring that due examination, weight, and reflection should be accorded to what they have said, declaring their readiness to recant openly before the world, if good reason be given

to show they have been in error—"*Bastera che ci venga accennata l'insussistenza de nostri argomenti' e noi medesimi in faccia al publico ci recheremo a sostituire a' nostri errori l'altrui ragione.*" They have given plates of the known series of types of these coins, arranged and classified, from which one perfect series, from the *ass* to the *uncia*, will be found in our plates of coins, the other plates contain but one specimen of each type, except where the devices vary in the different sizes, in which cases a figure is given. The plates of coins in this volume will, therefore, be found to contain specimens of the various types in the Kirchenian Museum, and some from other collections.

The learned authors of the above treatise consider these coins as the money of *Middle Italy*, but the great quantities found in this district should rather be attributed to the excavations having been much more extensive in the tombs there than elsewhere. Tuscany was certainly the chief seat, metropolis, or ruling state of the Etrusco-Phœnician colony, so much is imported in its name, (ϖιϱ ϲϵϤη) ϖιϱ, *the first*, ϲϵϤη, *head*; therefore, it might be expected that more coins and other remains would be found there than in the remote and less populous districts. From the ports of the *Tyrrhenian, or voyage going sea*, were made the long voyages celebrated in the Eugubian Tables, and these ports were the seat of all western commerce.

These coins, so abundant in the tombs, no doubt, once existed in greater quantities, but have been destroyed during the lapse of ages. Many were recast by the Romans, with their own devices, others were melted for their metal, those alone have escaped which being under the surface of the earth were unseen and unknown. The art of casting the bronze ass is considered by the learned fathers to have originated in Italy, because no

ancient author mentions its fabrication in any other country; this, however, is not a consequence here, because this coin was made long before any author, now known, existed. The writers who treated on this subject perished with the monuments of their country, and the coins with a few inscriptions are all that remain of the literature of the great people who produced them. Adopting the opinions of their predecessors, these learned writers attribute these coins to the cities of Italy, and have added little, if anything, to our knowledge. They have supplied a desideratum by giving us plates of a more perfect series of these singularly curious and valuable morsels of ancient historical data than before existed, which, if we can ascertain their meaning, with certainty, are lights in the dark desert of the history of periods before the Greek and Roman eras.

They also complain that Pliny, and other Roman writers, anxious to elevate Rome at the expense of truth, avoid all mention of the instruction received from the Etruscans, and give all the credit of their advancement in civilization to the Greeks.

Again, "the Romans in the early ages of their city, paid little attention to the fine arts, having full employment in fighting, first for existence, afterwards for mastery. They did not for many ages make medallic coins for themselves, not being sufficiently advanced."

They repudiate the notion of Janus having caused the money to be marked with the prow of the ship he and his followers arrived in, and state that Pliny gives no clue for ascertaining when the art of casting money was introduced into Rome, much less into Italy, and can form no probable conjecture why the prow of a ship should appear on so many of these coins, or why the Romans adopted it, as it

had no reference to their habits, which were not nautical, their city had no connection with naval affairs for ages after.

They do not attempt to explain the meaning of any of the words found on the Etruscan coins, and their preface and Ragionamento are little more than a recapitulation of the opinions of their predecessors, except so far as their observations on the two plates of Roman money, which they have introduced; these, however, form no part of the present subject of consideration.

It cannot be admitted that cast coins were peculiar to either Middle, or even to all Italy; the beautiful silver Sicilian coins, on which are elaborate devices, such as a chariot and four horses, in *very high relief*, have every indication of being *cast*, and not *struck*; the rounded edges, and, in some specimens, the point, at which the fused metal entered the mould, appears very obviously. I am aware that this is contrary to the received opinion, and *heterodox in the extreme*, but we are not bound by received opinions, so often found erroneous; an examination of the Sicilian coins will demonstrate them to have been cast; let those who think otherwise give good reasons for their faith, that truth may be established.

Old established *ex cathedra* dogmas, and received opinions, resting on doubtful premises, are entitled to little respect, they have ever been obstacles in the way of truth, and stumbling blocks to inquiry, error and false conclusion are their consequences; the dictum of no writer, scholar, professor, or lecturer, however eminent, should be acceded to unless he adduces good evidence in its support; for many, unquestionably very learned men, propound, support, and believe strange fallacies, which receive currency merely because they are stamped with the credit considered due to

to their authority; in no case is this more clearly verified than in the works of modern ethnographers, some of whom, avowedly, have repudiated the old fashioned common sense modes of argument, and would, among many absurdities, have us believe such things as a miraculous kind of *pottery*, or terra Cotta, formed of *marble and metallic substances.*

In the plates of coins I. & II. will be found the complete series of the coins, as to their sizes and relative proportions which may be considered as an example of all the other types and varieties. Plate I., No. 1, *asse*, containing twelve ounces, of the size of the original. No. 2, *uncia*, or one ounce. Plate II., No. 1, *semisse*, or half asse, containing six ounces. No. 2, *triente*, or third of an asse, containing four ounces. No. 3, *quadrante*, containing three ounces. No. 4, *sextante*, containing two ounces. There are demi-uncias, but they are of rare occurrence. The same divisional pieces, forming the series of seven, occur in the specimens to be found in the subsequent specimens, but it is not necessary where the device and the legend are the same, to do more than give one figure in the plate.

That IANUS was *the ship*, and not the bifronted head, is an interpretation, more than probable, if not palpable, as has already been shown.

𐌉𐌄 𐌀𐌍 𐌄𐌉.

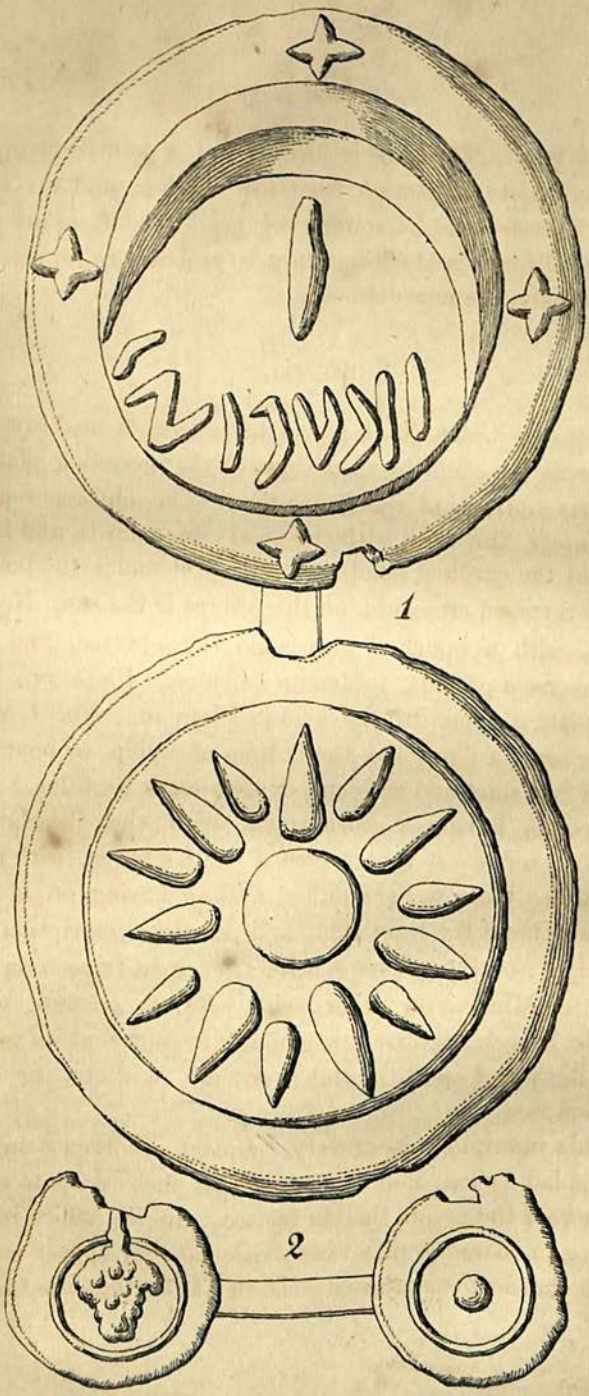
This legend which occurs on the coins in Plates I. & II. commemorates the great discovery celebrated in the Eugubian Tables, of the means of *sailing by night as well as by day*, steering by the north, or polar star, as it literally means through, or by, night and day, be, *night*, la, *day*,

𐌕𐌓𐌉, *through*. The head is covered with a pointed metallic cap, to denote protection from the weather, and the two faces, outward and homeward voyages. The faces are represented young, and without beards, probably to represent, allegorically, the new discovery.

IИIƎVIII.

Plate III.—Coins. No. 1, represents an *asse*, formed to commemorate the same event as those in the preceding plates, with the addition of the inscription. The obverse represents *night*, the moon with the points downwards, and four stars at the cardinal points, with IИIƎVIII under the points of the reversed crescent; on the reverse is the sun. No. 2, *uncia*, with a bunch of grapes on the obverse, and on the reverse a globule, to denote its value. Plate IV., No. 1, *semisse*, similar to the asse in Plate III. No. 1, with the reverse, a figure like the bottom of a ship, or boat between two stars and crescent, or C to mark its value. No. 2, *triente*, having a cornucopia, with the inscription IИIƎVIII over it, on the reverse a smith's tongs, with four globules. Plate V. is another *semisse*, having on it the cornucopia on the right side, and the same inscription on the right; on the reverse a helmet, such as is seen on the head of Minerva on other coins. No. 2, *sextante*, with a palm branch; reverse, two globules to represent its value. No. 3, *uncia*, with a club; reverse, a diota, or two handed vase.

This inscription is of very frequent occurrence in the Eugubian Tables, and was placed on these coins to commemorate the events therein recited. In the tables in the Etruscan character they were written as they appear on the coins, but in the sixth and seventh Tables they are spelled

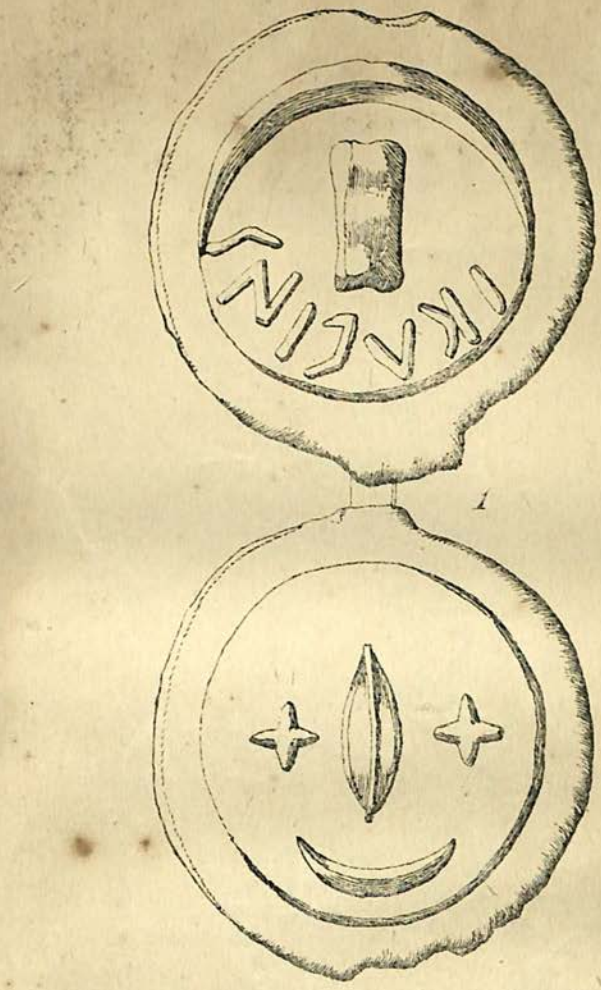


1

2

RS.

COINS



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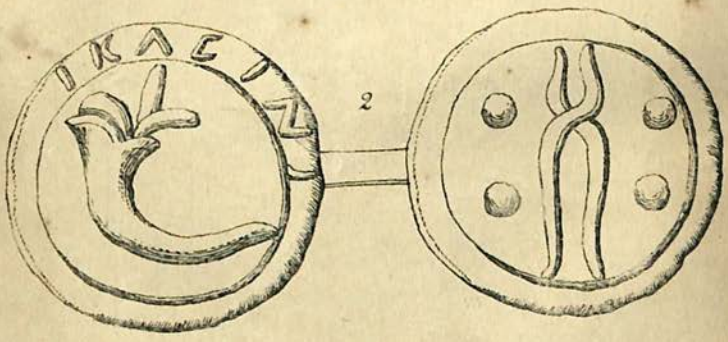

2

R.S.

COINS.

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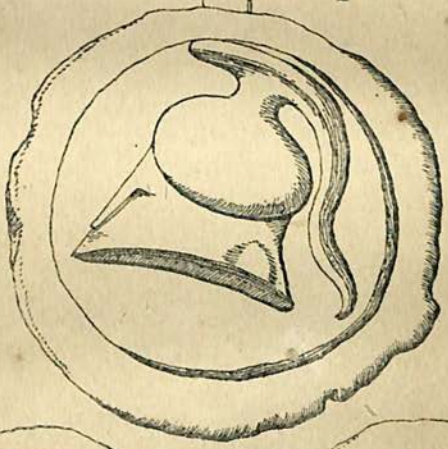

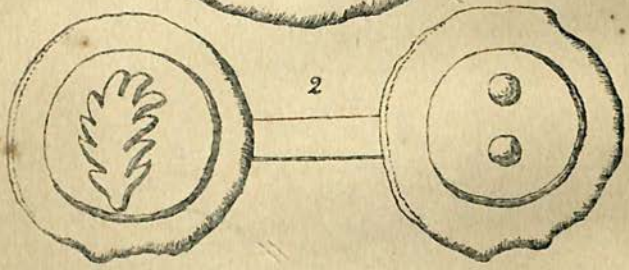

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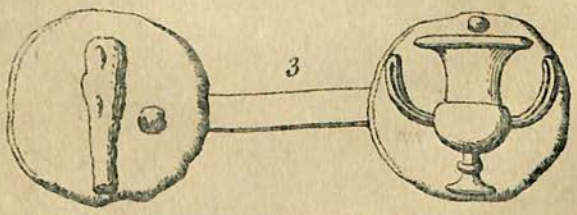
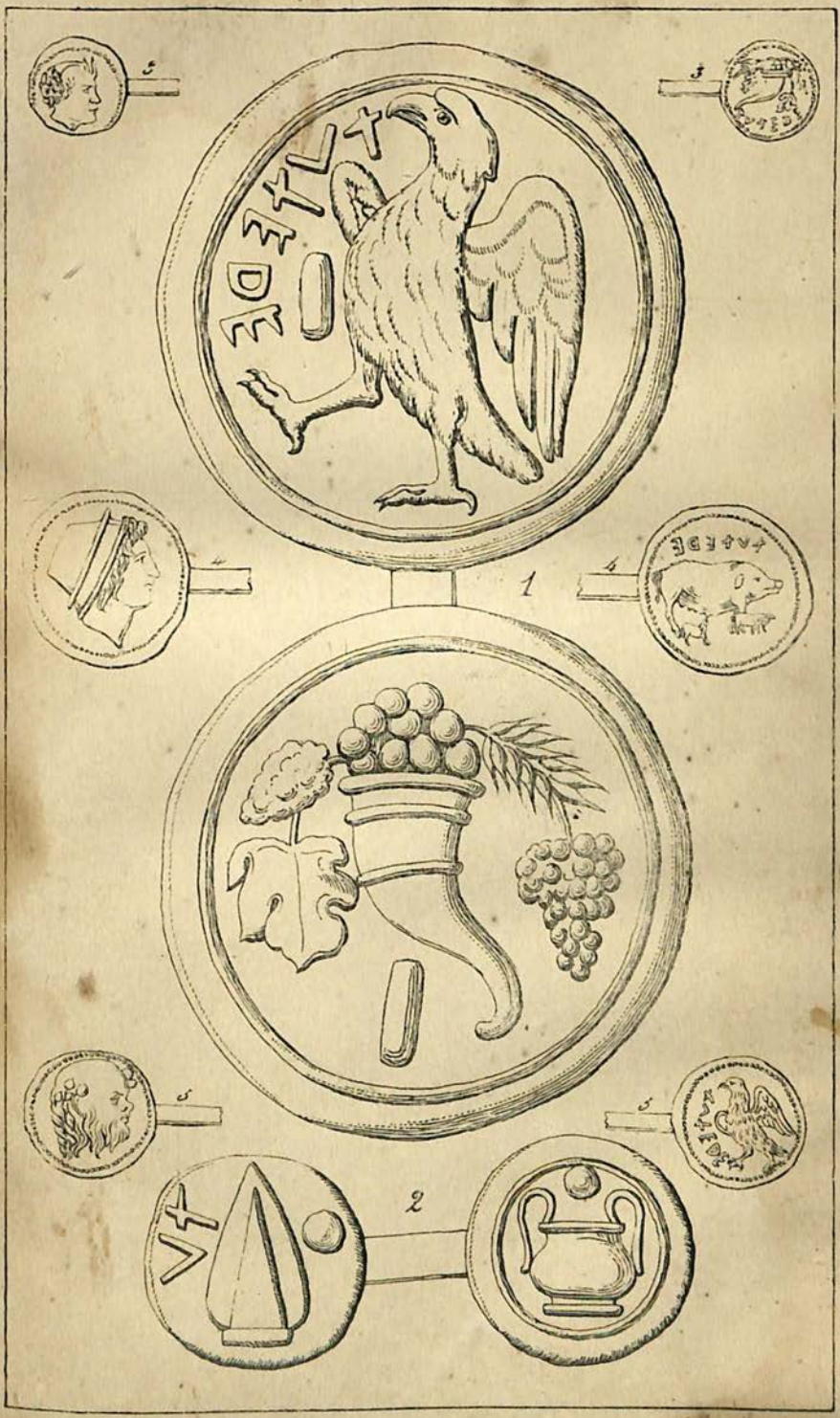


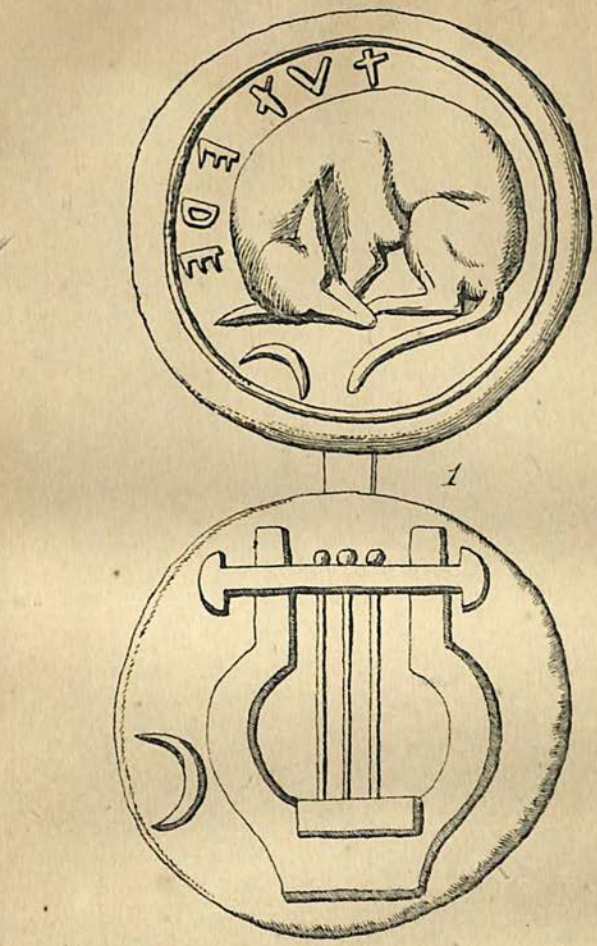
3

R.S.

COINS.



COINS.



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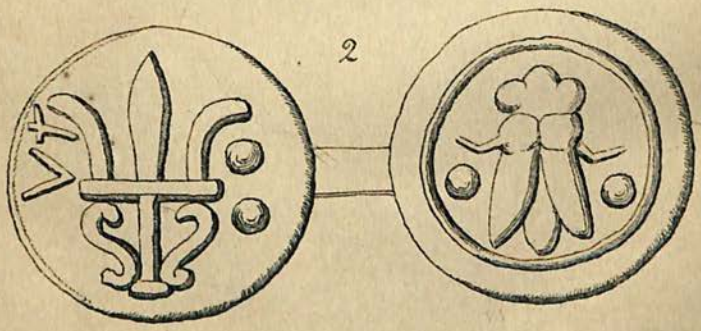

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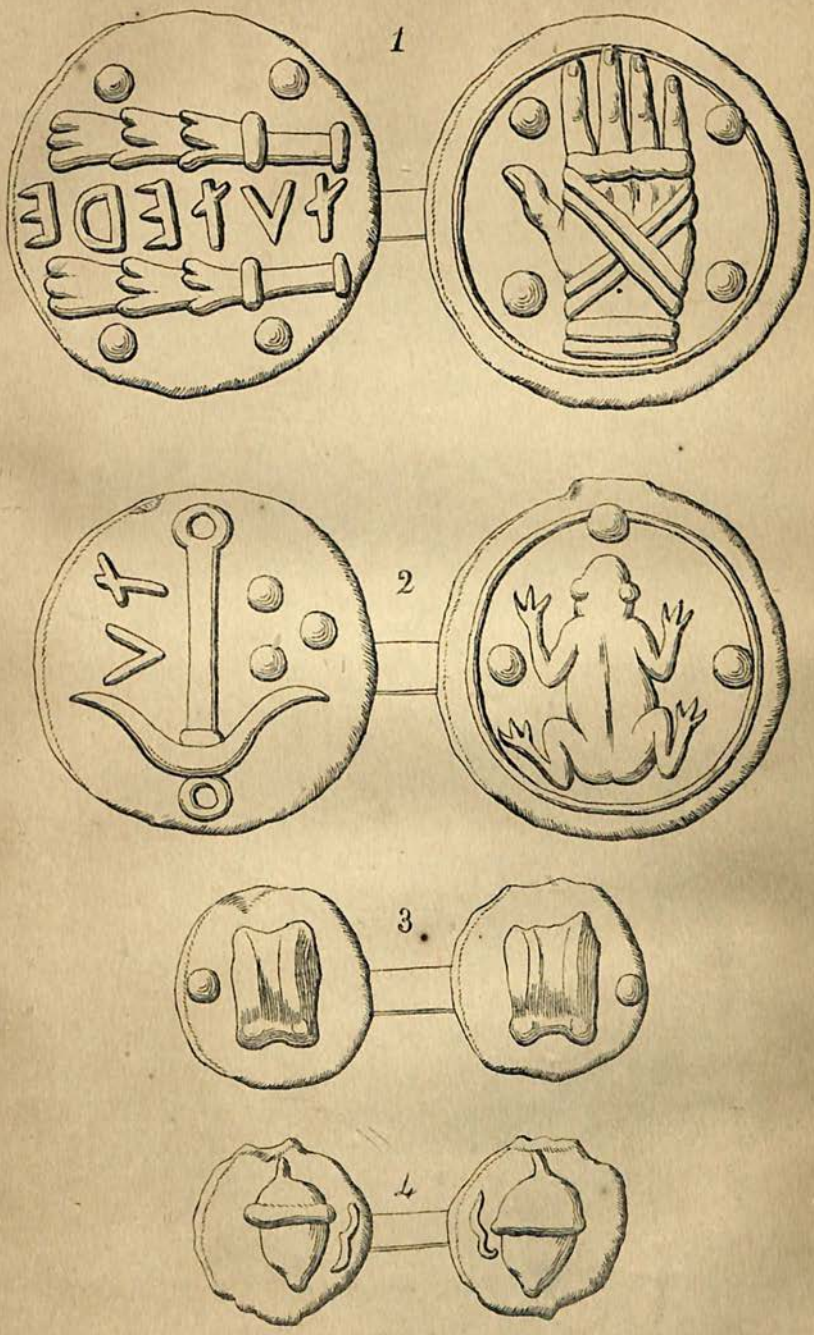
COINS.



COINS.

IIOVINA, IIOVINI, and IOVINI. The literal meaning of which is, ⊔ὸ be ʃ ηa, *by science, day and night in the*, ʃ, *science*, ʃ⊔ὸ, *day*, be, *night*, ʃ, *in*, ηa, *the*, *or* ʃ, *science*, ɜo, *that*, be, *night*, ʃ, *in*, ηa, *the science*, co or ɜo, *from*. The B is written V in the sixth and seventh Tables, and the sentence was pronounced *Eovini*, from which the Greeks and Romans had their mysterious shout, *Io Pean*, in honour of some divinity, but to which and wherefore till now unknown.

∃◁∃ϟV ϟ.

Plates VI., VII., & VIII.—Marchi and Tessieri's plate III. contain a complete series of the coins with this inscription. In our plates specimens only of the varieties are given. Plate VI.—No. 1, *asse*, has a bold figure of an eagle, with his wings thrown back, and his right foot elevated, with the legend ∃◁∃ϟV ϟ before him; the reverse a cornucopia, containing apples, or some round fruit, two bunches of grapes, and an ear of wheat. No. 2, *uncia*, a spear head, and V ϟ, and on the reverse a diota, or urn, with two handles. No. 3, *demi-uncia*, a satyr, or wild man's head, with horns; on the reverse a cornucopia with the legend ∃◁∃ϟV ϟ. No. 4, *uncia*, a head of Hermes, with a metallic cap, but without wings; reverse a sow with pigs, over them the same legend. No. 5, *demi-uncia*, a bold head of an old man, with hair of his beard, and lower part of his head united, above the ears a figure like a trefoil, or shamrock.

Plate VII.—No. 1, *semisse*, has a sleeping wolf, with ∃◁∃ϟV ϟ over it; reverse, a lyre of three strings. No. 2, *sextante*, head of a trident for striking large fish, with V ϟ; reverse, a bee. Plate VII., No. 1, *triente*, two clubs lying horizontally, with the legend ∃◁∃ϟV ϟ between them;

reverse, the back of a right hand, armed with a cestus. No. 2, *quadrante*, an anchor upright without a stock, with ⅄⊦; reverse, a frog. No. 3, *uncia*, on each side a block, or piece of wood, for receiving the rope forming the ship's shrouds. No. 4, *demi-uncia*, an acorn on each side.

This legend also refers to the Eugubian Table, and will bear two significations, viz., ⊤⊔⊿⊤ e⋔ e, *from the great, or prolific, north*, or ⊤⊔⊿⊤ e ⋔e, *north by the moon*. The cornucopia with the fruit would suggest the first as the more correct rendering, as indicating the fertility of the newly discovered country, and the sleeping wolf the repose of wild animals disturbed by the music of civilization.

The clubs, are indicative of the success of the sturdy determination and perseverance of the mariner, by which the *great north* had been discovered and acquired; the frog of the amphibious character, and the anchor of the security the seaman, the bee of his industry, the trident of his power of supplying himself with food from the deep, by striking fish, the spear head of his aggressive and defensive power, and the vase of his means of supply of fresh water for the voyage. The man's head, with horns, means the wild savages found in the country, the sow and pigs shew that swine were found there. There is a peculiarity in the coins 3, 4, and 5, in plate VI. a beaded circle appears upon them, while all the others are plain, which may indicate a later date. ⊤⊔⊤ often occurs for the north in ancient Irish MSS., but it is now spelled ⊤⊔⊿⊤.

Plate IX.—*asse*, on both sides of which is a fine female head; No. 2, *triente*, with a very spirited horse's head on each side, very similar to the horse's heads on the Parthenon.

Plate X.—No. 1, *semisse*, a galeated head of Minerva;

reverse, an elegant female head with braided tresses. No. 2, *triente*, a thunderbolt, reverse a dolphin.

Plate XI.—No. 1, a male bifronted head, bearded with seven balls, or globules, placed to mark the forehead to the ear; reverse, the ship's prow. No. 2, *triente*, galeated head of Minerva; reverse, a prow.

Plate XII.—No. 1, *semisse*; a fine bearded head, laureated; reverse, a prow. No. 2, *quadrante*, head of Hercules without a beard, having the skin of a lion's head covering it as a cap, the paws tied under the chin; reverse, a prow. No. 3, an *uncia*, a galeated head of Hermes; reverse, a prow.

Plate XIII.—No. 1, *semisse*; on both sides a galeated head of Minerva. No. 2, *sextante*, a head of Hermes, with the metallic winged cap tied under the chin; reverse, a prow. No. 3, *demi uncia*, an acorn reverse, an ☾ to denote its value of half an uncia. No. 5, *demi uncia*, a head of Hermes with winged cap; reverse an owl, with the epigraph, ⋀2 ⋿⋔ ⋿1, be ⋮⊐e ⋮4, *night wings her's*; in allusion to her flying by night, and, therefore, a happy emblem of the discovery of the means of sailing by night as well as day, so much celebrated in the Eugubian Tables. This was also, evidently, the reason why the owl became sacred to Minerva. No. 5, is a silver coin. The meaning of the device upon it is involved and obscure; but not the less interesting. It is the figure of a man, with a crown of globules on his head, clothed in a kind of habit, which fits his body close; but from the hips resembles a woman's gown coming down to his ancles; he is moving with wings, to which are attached loops, like those of a shield, through which his arms pass to enable them to put the wings in action; a long moustache hangs from his lips. The reverse is equally dif-

ficult to explain; it is a kind of wheel, or ring, cut on its two sides by segments of a circle, and connected by a kind of axle passing through the segments, with two pegs, or belts, passing through its centre; over the top, ƎO, below 12, which may be ꝛeaɾ bae, *hot weather*, the two segments of circles denoting the latitude. The wings on the man may denote the borrowed wings, or sails, by which he was enabled to pass and repass; this, however, is offered more as conjecture than opinion. No. 6, *demi uncia*, has a negro's head, and on the obverse an elephant, with a bell suspended from his neck. It is scarcely necessary to observe, that this coin had reference to African discovery.

Plate XVI.—No. 1, *asse*, a galeated head of Minerva; reverse, a diota, or double-handled vase. No. 2, *sextante*, a scallop shell; reverse, a diota.

Plate XV.—No. 1, *asse*, a fine galeated head of Minerva. No. 2, *sextante*, on each side a scallop shell, but of different shapes.

Plate XVI.—*double asse*, or *dupondia*, a very fine galeated head of Minerva; reverse, a singular wheel-like figure, with a globule in the centre.

Plate XVII.—No. 1, *semisse*, on each side a winged horse. No. 2, *quadrante*, on each side a wild boar. No. 3, *sextante*, on each side a head of Hermes, with metallic cap, without wings. No. 4, *sextante*, a sea-tortoise, or turtle; reverse, the head and neck of a cock.

Plate XVIII.—No. 1, *triente*, on each side a thunderbolt. No. 2, *quadrante*, a left hand; reverse, a right hand, both palms forward. No. 3, *sextante*, the back of a scallop shell; reverse, the head of a caduceus. No. 4, *quadrante*, a pointer dog; reverse, the wheel figure, as in Plate XVI.

Plate XIX.—No. 1, *asse*, a wheel figure; reverse the head of an axe, or hammer, with a crescent on its left

side. No. 2, *semisse*, two crescents, back to back, with a star of eight points between their horns; reverse, two well formed naked human figures, a man resting his right hand on his hip, and his left on the shoulder of the other figure, which I take to represent a woman, whose right hand passes under the man's left arm; the woman's left arm is elevated, and upon it is a scarf, she is standing on her left leg, her right being raised above her left knee. The subject of this coin is obscure.

Plate xx.—No. 1, *asse*, a very fine profile head of Hermes with the winged cap, and the crooked knife, or *Harpe*; reverse, a bifronted female head of considerable beauty. No. 2, *triente*, a full face, having a very pointed cap, the strings by which it is fastened hanging under the chin; reverse, a straight long knife upright, an axe with a knotted handle, and a crescent.

Plate xxi.—*asse*, a lion's face, with a sword, very similar in shape to the bronze swords found in England and Ireland, pierced through its jaws; reverse, a spirited horse's head and neck. No. 2, *quadrante*, with a frog; reverse, a ring, or amulet, on which are three human legs and thighs, conjoined in the same manner as the legs in the arms of the Isle of Man, allegorical no doubt of activity, enterprise, and stability, under every contingency. This figure often occurs on the fictile vases and Etruscan shields, and may have been retained by the Manx from their Phœnician ancestors.

Plate xxii.—No. 1, *asse*, with the wheel figure of six spokes, reverse an amphora. No. 2, a *crescent*, with a star of eight points within this horns; reverse, the wheel figure of eight spokes, with this peculiarity, that the points of the spokes are turned like the ends of a mill-rind, or what in heraldry is called a cross-moline.

Plate XXIII.—No. 1, *asse*. In Dempster is published a quin-pondia of this type, but not so finished a specimen as this. The obverse is the wheel figure of seven spokes, and a globule in the centre upon a larger with a double radius round it. The letters ИVЯ are inserted between the spokes, leaving a blank interval. The reverse is an anchor with the two rings, one on the shank, the other on the point of the fluke. There is a double radius round this also, and on the centre of the fluke the letter V.

This type is one of the most remarkable of the whole series; its reference to nautical matters is obvious from the anchor; the double radius round it, which is exactly similar to that round the obverse, would shew that the latter was not to represent a wheel, which is farther manifest in the fact, that the spokes, as they have been called, do not connect with the nave, but are altogether separate and distinct, but are connected in this specimen with the radius. In Plate XXII. No. 1, these spokes are not connected with either nave or radius, but are formed like the tail of a fish, and just touch the radius, while No. 2, in the same, has a nave, but no radius, and the points are still more turned like the points of a mill-rind.

This wheel figure appearing on a great many of the coins found in Gaul and Britain, has puzzled numismatists not a little, and much has been said on the subject without any satisfactory result. These latter coins had this emblem from a common source with these Etruscan specimens. There can now be little doubt that the ИVЯ means ϝοη, *land*, and the spokes of the wheel are a type, or emblem of the inland seas, as the obverse is of the ocean. No. 2, an *asse*, very much triturated and injured by friction, or great age; it is a very rare specimen. On the obverse is a profile bust of a man, with moustache, and a

torques round his neck, cut at the shoulder, with the appearance of having been copied from a sculptured bust; reverse, a horse's head and neck, well formed, but much defaced.

Plate XXIV.—No. 1, *semisse*, obverse, a figure similar to that on the reverse of No. 5, Plate XIII.; it has evidently an astronomical and geographical meaning. The inscription on the coin, No. 5, Plate XIII., shews that it is intended to represent the latitude of *hot weather*, or that between the tropics; the radius round this could not be intended to represent a wheel; reverse, a globule in the centre, with three crescents with their outside edge turned to it, with a similar double radius; outside the radius are the six globules, which denote its value. No. 2, *triente*, an eagle with his wings close; reverse, a sea polypus, or molusca. No. 2, *quadrante*, a whilk shell, or (buccinum), from which the celebrated Tyrian die was extracted; reverse, the exact figure of the map, or scheme, of the winds given by D'Anville, in other words, a compass of sixteen points. No. 4, *sextante*, a human front face, with rays from it, representing the sun; reverse, a horse's head.

Plate XXV.—No. 1, *triente*, the wheel figure of six spokes, similar to No. 1, Plate XXII.; reverse, an anchor, similar to that in Plate XXIII. No. 1, with the word ΛV, one letter on each side the stock of the anchor. CA is *a house, dwelling*, or *residence;* and this is in allusion to the security of a ship when remaining in a river, or safe place of anchorage. No. 2, *triente*, a wheel of four spokes; reverse, a diota, or vase of two handles, over which is the prostrate Ƨ, M. No. 3, *quadrante*, the same on both sides of the cirles of the tropics. No. 4, *triente*, in the form of a cup shaped weight, having the four globules at the

top, a crab on one side, and an eagle, or other bird, close on the other. No. 5 is a *quadrante* of similar shape to No. 4, with the globules at the top, a crab on one side, and two eagle's heads and necks, back to back, over two saltire crosses. These two last would lead to the conclusion, that all these coins were originally intended for weights, especially when we consider they were all of bronze, and the more precious circulating medium was in gold and silver rings.

Plate XXVI.—No. 1, *asse*, a laurated head of Apollo in profile; reverse, a cock—rude design. No. 2, *sextante* of an oval shape—a club of a singular shape; reverse, a branch of a tree. No. 3, *uncia*, with an interlaced triangle, forming a star of five points, very like the emblem of the Trinity on the fonts in our old churches; reverse, a club.

Plate XXVII.—No. 1, *triente*—a diota, or two handled vase; reverse, a drinking cup resting on the head of a fawn. Micali gives a figure of a drinking cup of this form. No. 2, *sextante*, an owl; reverse, a fox's head in profile. This coin is an allusion to, or allegory of, night sailing, both animals preying by night.

Plate XXVIII.—No. 1, *asse*, a fine head of Hercules, with the skin of the lion's head as a cap, tied round the neck by the claws; reverse, a very fine and bold griffin's head and neck. No. 2, *uncia* of an oval shape, similar to No. 2, Plate XXVI. with a like but somewhat better defined club. No. 3, *quadrante*, a fine female head in profile; reverse, an eagle's head of a singular character.

Plate XXIX.—No. 1, *semisse*, the head of the short horned ox; reverse, the prow. No. 2, *quadrante*, the head of a dolphin, or porpoise; reverse, that of a ram.

Plate XXX.—No. 1, *quincunx*, a human head in profile,

proceeding from a shell, under it, the word HAT, in the later Etruscan character; reverse, a Pegasus. The word appears written TAH, on the coins No. 2, Plate XXXI., and on Plate XXXII. HAT, and the same in No. 2, of Plate XXXIII. It is written both from right to left, and *vice versa*. The word ᚈᚐ, in the Celtic, is the auxiliary verb *am*, *is*, also *existence*, *being*, i. e. the *self-existent being*, *God*. O'Reilly renders it *Jehovah*, but he never gives his authority. I find in the MS. Dictionary of the late William Haliday, and that of James Macgauran, the same meaning is given. This word then may safely be rendered to mean the supreme deity, and the involutes of the shell to be emblematic of the revolving years of eternal existence, diminishing gradually to an invisible point. No. 2, is an oval shaped *uncia*, with the *branch*, or *tree-stock*, the ᚂᚈᚑᚋ, the common Irish emblem of the Celtic people. No. 3, is a *semisse* with the head of Hercules in profile, with the caps of the skin of the lion's head; reverse, a horse with the sun over him, and the letter ᚋ, beneath him. This device is copied in the British coin of our Plate, No. 4, where there appears the back part of the head; and on the reverse, the horse, with the sun over him, with a wheel under him, and many other roundlets, or Etruscan wheels. The countenance of Hercules, in this coin, has a remarkable similarity to that of Napoleon, whose family was of Tuscany, as has that of Hermes, No. 1, Plate XX.

Plate XXXI.—No. 1, *triente*, of rather rude execution, a man's head in profile, with moustache, and having a torques, or string of beads round his neck, couped like a bust in statuary; reverse, a very ancient sword with a scabbard beside it, with the chain or belt for its suspension—this coin is unique. No. 2, is a human foot, cut off at the ancle, under it the word TAH, emblematic of the subjection of all

things to the supreme being; reverse, a cock, to represent the watchful care of providence.

Plate XXXII.—*double ass*, a full face of a bald, bearded, old man, with a bandage or fillet round his head, and a mutilated inscription; reverse, a sleeping wolf, under him the word HAT, and above him the Etruscan Ψ, or CH, possible the word AC, *with, or by*, ȼA, the almighty *I am*, emblematic of safety and repose.

Plate XXXIII.—No. 1, a *quincunx*, now in the Royal Museum at Paris, a cast whereof, in sulphur, was given me by Mr. Doubleday, of the British Museum; it is also figured in Marchi's and Tessieri's plate of uncertain coins, v. 14. The five globules are in the form of a cross, and there is also a cross pierced, such as is called in heraldry, a cross potent. This cross has induced a belief, that it was a coin of Christian fabrication, which it is not. No. 2, is a *quadrante*, with a singular figure of a fish, under which is the word HAT; reverse, a flat fish, somewhat resembling a skate. No. 3, is a singular coin, having an emblem which is figured in Mr. Akerman's Gaulish Emblems. (No. 62,) a kind of cross, giving a rough representation of the legs conjoined, but differing in their bearing four instead of three; reverse, a border scalloped, or what in heraldry is called engrailed. (This from Marchi's and Tessieri's plate of Incerte, No. 10.) No. 4, is a fine female head in profile, with the inscription MVNIƆIFVN; reverse, two figures on horseback, well expressed, probably Castor and Pollux, beneath them, AVNIƆ1Ɔ. No. 5, a masculine female galeated head in profile, laureated, with an owl perched on the laurel; reverse, a bull with a human face, over it, ANIAV. No. 6, a female head in profile; reverse, a grey-hound running, over it MVNIƆIFVN, under it ANVM. The three last coins are of bronze, and are copied from

Gori's Museum Etruscum, Tab. CXVII., XIII. XIV. XII. They have more the appearance of the Sicilian coins, than the general run of Etruscan, but the inscriptions are pure Etruscan. Gori guesses the head of 4 and 6 to be Diana, and that they were of the City of *Nicria*, which Stephanus makes a Tyrrhenian city. He reads the inscription MVNIΦIFVN, which he says is *nucekrinum*, and he supposes it possible that VNVM may mean *municipium*. He is, however, altogether wrong in his guesses, as he is also in respect to ANIΦV, which he supposes to be a Tuscan city; but where situated, whether in Apulia, or Mesapia, he cannot say.

It is the general resort of numismatists to ascribe these coins to cities, if any can be found whose name can be tortured into anything approaching the inscriptions upon them, if not, they *suppose* one to have existed, to which it is ascribed; and these guesses soon obtain currency as settled dicta, and are argued upon as determined proof. If we examine MVNIΦIFVN we shall see how little dependance is to be placed on such expositors as Gori and his followers: M is not an ᗰ, but a prostrate Sigma, or Ƨ; F is not a V, but an F. The word in Roman capitals is NUFCRINUS, which properly divided into Celtic, is ηο, *new*, ab, *means*, ac, *by*, ηιη, *the stars*, ηοτ, *knowledge*; VNVM is ro, *this is*, or *this here*, ηο, *then*; ANIΦV, u, *from*, ηιη, *stars*, ηa, *the*; all in allusion to the study of astronomy, and the advantage to be derived to navigation therefrom, by knowledge of the constellations. The female heads are all of Nerf, to whom all improvement in navigation is ascribed in the Eugubian inscriptions; and here we have the constellations of *Castor* and *Pollux*, *Taurus*, and *Canis*, absolutely on the coins with appropriate inscriptions. The bull with the human face, appears on many of the Sicilian coins.

Under Castor and Pollux, in No. 4, is AV ИIƆ†Ɔ. In the figure, as given in Gori, it appears as plain as in our plate. The meaning is obscure, but certainly has reference to the same subject, as that on the obverse. It is possible the first letter may be ∃, and that it may be read ⊿ᵬ, *means*, ᵬ, *at night*, ıη, *in*, l⊿, *day*; or, as the Eugubian inscriptions celebrate, the power or means by which sailing is accomplished by night as by day. There are many palpable omissions of vowels in Etruscan inscriptions, and consonants follow each other, which could not be pronounced without the insertion of vowels; abbreviations of this kind, as well as the substitution of one vowel for another, are of such constant occurrence in the ancient Irish MSS. that they cease to surprize, after a little acquaintance with the genius of the language, and the mode of writing. To any one acquainted with ancient writing, (and aware of the contractions and abbreviations which so constantly occur and require a practised eye and long study to be able to explain,) argument on this point will be unnecessary.

The ancient coins of Sicily may be considered as the immediate successors, in point of time, to those of Etruria, from which, however, most of the devices and symbols are taken and added to. The epigraphs of the more ancient are Greek, the others Latin. I have not seen any in Etruscan. Sicily having been the granary, or corn country, which in early times, supplied the rest of Italy with breadcorn, the ear of wheat is of frequent occurrence on Sicilian coins, and also other agricultural and rural emblems, as the swine, the bull, the bunch of grapes, the cornucopia, the greyhound, the hare, the distaff, &c. &c.

The maritime character of the island is also demonstrated by the crab, various shell and other fish, and sea animals, minutely inserted in various parts of the

coins, as a kind of speaking symbol of the character of the country. The horse with a star, or sun, over him, is also of very common occurrence, as are most of the emblems found on the Etruscan, with globules also to denote their value.

The three legs and thighs conjoined are of frequent occurrence, seldom, however, in the simple form in which they appear in the coins of Etruria, but with some other emblem in the centre, a winged head of Minerva, a head of Hermes, Ceres, or other divinity, with stalks of wheat inserted between each leg.

This symbol, no doubt, was intended to represent firmness and stability, arising from any virtuous, or profitable pursuit; the symbol in the centre, and the ears of wheat, pointing out the particular pursuit, or virtue, from which the safety and prosperity of a people was to be derived. The Sicilian coins published, by Gabrieli and Castellus, at Palermo, 1781, give a comparison between them and the Etruscan, from which they were borrowed, and the British and Gaulish, to which they have so strong a similarity, that it appears probable, and, to me, unquestionable, that the latter were derived from the same source. The symbols on the British and Gaulish coins are rude and ill formed, so much so, that in the absence of their types, it might be difficult to decypher their meaning, but with them they are sufficiently clear and satisfactory. The artists of Britain and Gaul, were of a very low scale indeed, while those of Sicily were masterly. The farther from Italy the colonies, the more deficient were the works of art.

There are three ingots, or oblong pieces of cast bronze, in the British Museum, evidently Etruscan, but very singular and unique in their construction.

They are about seven inches long, and three and a half wide. The devices upon them are similar to those on the asses and other coins, and their weight would indicate them to be multiples of the asse, or, as I have called them, ingots of bronze. I am not aware that they have ever been figured, and considering them necessary to render the series of Etruscan coinage as complete as possible, I have given plates of all of them,* of the size of the originals. Their history is not known in the Museum farther than that they were brought from Italy.

They are called square asses and were most likely multiples of the asse, probably *tripondia*, which their weight indicates.

Plate, Coins, No. xxxv.—On the obverse between two fighting cocks are two stars of eight points; on the reverse, as represented on Plate, Coins, xxxvi., are two dolphins between two tridents, or grains, for striking large fish.

Plate, Coins, xxxvii. has a cross, called by heralds a cross patonce, within an oval figure. Plate xxxviii. is the reverse of xxxvii. has a similar oval, with a kind of oval-shaped bodkin of two points.

Plate xxxix. has on both sides the figure of an ox.

CELTIC COINS.

Various and wild have been the conjectures respecting the coins found in Gaul and the British Islands. The prevailing opinion, at present, appears to be, that they were

* See Plates, Coins, xxxv. to xxxix.

rudely copied from the Macedonian coins, introduced by the Greek colony of Marseilles. Mr. J. G. Akerman, whose opinion on numismatics is deserving of deference and respect, published two papers on the ancient British Coinage, in which he makes a distinction between the Gaulish and British Coins, and places, perhaps, too much importance on the locality where these coins have been discovered. The *currency* of money keeps it in motion; great quantities of Saxon money, and the coins of our early English monarchs, are found in Ireland, bearing the mint marks of London, York, &c. and other places in England, and those minted in different cities and towns of Ireland are found scattered over the whole surface of the island; so, doubtless, it was with the British and Gaulish Coins, which, in all their symbols and devices, exhibit proof that they are the work of the same race of people, and derived from the same source.

There exists, however, a propensity with our numismatists, as well as our academics, to derive all appearances of civilization from the Greeks and Romans, which being taught and cherished as carefully and fondly as the dogmas of the schools, or the principles of religion, it is considered presumptuous folly, to doubt its accuracy. I shall, notwithstanding, venture to do so. These interesting remains of remote antiquity supply unanswerable testimony of the great and important truth of the identity of the Celts of Gaul, and the British Islands, with the Etrusco-Phœnicians. Many of these coins are of greater antiquity than the oldest Greek, and most of them were copied from Etruscan, not Greek, models.

In the plates of Etruscan Coins will be found specimens of design, art, and execution, equal to the best efforts of modern times, and upon them are to be seen the leading

devices and symbols appearing on the Gaulish and British Coins, which, though rude, when compared with the Etruscan as works of art, yet upon them are the identical emblems. The epigraphs also, in the same language, are significant, and assist in demonstrating their origin.

Italy was the first great colony of the Phœnicians which improved on the state of civilization derived from their Tyrian ancestors, even more than Carthage; Gaul and Britain were probably colonies of the Etrusco-Phœnician colony, or, if of Tyre, they did not arrive at the same point of refinement, either from circumstances of locality, or more likely from not enjoying the same tranquillity and long period of peace and security; but their institutions were similar, their language, and their devices, symbols, and emblems, the same in every point but execution; their mechanical power was inferior, their not enjoying so tranquil a repose prevented the growth and perfection of the arts; in that alone they differ, and in that alone they were behind the Etruscans.

It is not altogether a new idea to ascribe these coins to the Phœnicians. In Gough's Camden, second edition, 1806, (vol. i. cxiv. note) is the following passage:—

"After all that has been said on these singular coins and their *British origin*, it may seem to be hazarding too bold a conjecture to derive them from the Phœnicians. But whoever compares the Carnbré coins, in Borlase, with the Sicilian ones in D'Orville's Sicula, will find resemblance sufficient to authorize such a conjecture. The coins of Panormus, Messana, Caterne, Syracuse, Agrigentum, &c. have the heads of Ceres, Hercules, Minerva, and Jupiter, from which the heads on the British coins might be copied by British artists. Their reverse have chariots drawn by two, or more, horses, with a driver, single horses,

Pegasus; and the second coin of Panormus, Table I. has a horse, with a star over him, which, in some of the Carnbré coins, is under him," &c.

The emblems on the British and Gaulish coins are for the most part so palpably from the same source as the Etruscan and Sicilian, that it can scarcely be questioned, much less disputed. In Ruding, Plate 5, No. 83, is a coin bearing the most peculiar and remarkable Etruscan character; it is of bronze, obverse a man's head in profile, with the epigraph TASC I A I; reverse, a remarkably well formed centaur, *playing on the Etruscan double flute*, exactly as it is represented on the Etruscan vases and tombs; over his back is a crescent with a point under it. See our plate of British Coins. No. 17, of same plate, is a similar coin. Ruding, Plate I. 16, is a gold coin, having on the reverse a horse, with a sun *over him*, as in our Plate XXX., No. 3, of Etruscan coins, and a wheel below him; indeed the horse with the sun, and the wheel, are the most prevailing figures throughout the great mass of British and Gaulish coins, as is the case also in the Etruscan and Sicilian. The horse, with the chariot and driver, as in the Sicilian coins, appear in Ruding, Plate 2, in almost all the specimens; the sun and the wheel, the hand, the crescents, back to back, with the very remarkable emblem; on No. 40, over the horse of the conjoined legs and thighs, as in the arms of Man, with the ears of wheat between them, so common in the Sicilian Panormitan coins, also represented in the same plate. In Mr. Akerman's plate of symbols, on Gaulish coins, Nos. 6, 7, 8, 22, 23, is the same figure; and on the British, Nos. 21 and 29; No. 36 again in Plate IV. Nos. 68, 72. In Plate V. is a wreath of ears of wheat on each side, round the name CUNO.

The Pegasus appears in Ruding's 5th Plate, Nos.

30, 31, 36 and 37; in 36 exactly as in our Plate XVII. No. 1.

The hog, or wild boar, also appears in many British coins in Ruding, Plate III. No. 54 to 59; Plate IV. No. 70; Plate V. Nos. 23 and 24. In the Sicilian, *Abacœnus* coins, the swine are in most specimens.

The Sicilian coins have epigraphs in the Greek and Roman characters and languages; but their symbols and figures are Etrusco-Phœnician, from which they, as well as the British and Gaulish, were evidently borrowed.

The legends, TASC I A—VA TASC I A—TASC I A—TASC I O VA —TASC I O—TASC—TASC I O V AN IT—on the coins ascribed to Cunobeline, and some others, have reference to the *colonial* character of the Celtæ; ꝺaɼ5 is *old*, ɟa, *country*, ua, *from*. Plate V. of Ruding, No. 37, is a coin, a male, but beardless profile head, with the words TASC IA VA; obverse a Pegasus, with TA. See our Plate XXX. No. 1, where will be found a coin very similar—a profile head in a shell, with the same inscription, TAH, and the Pegasus on the reverse. The *Tascia* would not have been appropriate in the Etruscan coin, but on the Celtic it is quite apposite and proper. The horse was the Etruscan and Phœnician emblem of locomotion, and for a ship as such. The *winged horse* was the *ship* with *its sails*. Pegasus was made up of bɛ, *night*, ca, *whence*, ror, *known*, alluding to the ship sailing by night.

Ruding, Plate V. No. 1, has VER with a dotted circle; reverse, a horse with TASC I A, which he ascribes to the town of *Verulam*; whereas, it may merely mean baɲ, *the sea*, by which they came from the old country.

The dotted circle appears on a few of the later Etruscan coins. See Plates VI. and XIII.; the more ancient are found without it.

It is only neceesary to compare our plates with those of

Rudings, Camden, &c. and an extraordinary analogy will be found throughout:—

For instance, Plates I. II. the bifronted head, appears in Camden, Plate I. Ruding, 5—24.

Plate V.—No. 2, with Akerman, 32, 33, 34.

Plate VI.—No. 1. Ruding, III. 60; No. 2, Akerman, 43, 69; No. 4, Ruding, V. 23; No. 5, Ruding, III. 60.

Plate VII.—1, Ruding, IV. 9; Akerman, 9—73.

Plate VIII.—1, Ruding, 11—9.

Plate XVI.—Ruding and Akerman throughout.

Plate XVII.—1, Ruding, V. 36, 37. No. 2, Camden, 6, Ruding, III. 54, 55, 56, 57, 58, 59; V. 24.

Plate XVIII.—2, Ruding, II. 29.

Plate XIX.—1, Akerman, Ruding. No. 2, Ruding, II. 42.

Plate XX.—1, Ruding 5—18.

Plate XXII.—Ruding passim.

Plate XXIV.—1, Ruding, III. 54; Akerman, 17, 18, 19, 20. No. 4 is a coin similar to those figured in Sir James Ware, as found in Ireland.

Plate XXV.—Nos. 1 and 2, Rudings, in almost every plate. No. 3, Ruding, II. 42; III., 54.

Plate XXVI.—No. 3, Akerman B. 30, C. 38. This is a very remarkable figure.

Plate XXX.—No. 1, obverse, Ruding, I. 17, 18, 19; V., reverse, 30, 31, 36, 37. No. 3, Ruding, I. 16, 19, 20; Akerman passim.

A comparison of the British and Gaulish Coins will clearly shew that they are the same, and both copied from the Etrusco-Phœnician.

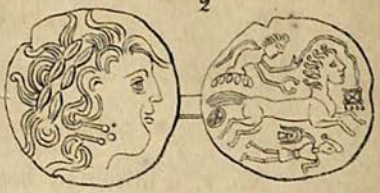
PLATE OF BRITISH COINS.

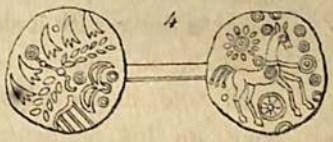
No. 1, a bifronted head, with rays of the sun over it, figured in the plate of coins in Camden's Britannia; reverse, a horse with a skeleton-like rider.

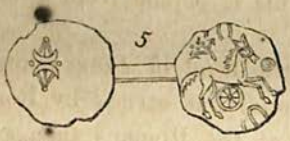
No. 3, of bronze, also a bifronted head, under it the word CUNO, in a double lined entablature; reverse, a wild boar, on his haunches, upon a similar entablature, in which is the word CAMU. This is copied from Ruding, plate v. 24.

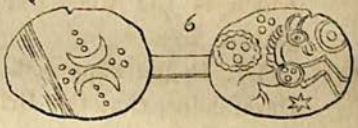
Dr. Pegge supposed, from the head of *Ianus* being on these coins, that the British money was struck by Roman artists. But it now appears that the Romans themselves borrowed this *supposed* head of Ianus from the Etruscans. Our plates, Nos. 1 and 2, give the bifronted head, and in the description of them is an explanation of the real meaning of the word Ianus. This device was evidently imported into Britain by the Etrusco-Phœnician colony, who preserved for ages their original symbols and designs.

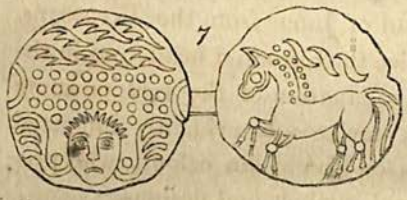
No. 2, is a gold coin, from Ruding, plate II. No. 22, with a profile head, laurelled; reverse, a man in a chariot driving a horse, with a human face, over the body of a prostrate soldier. In his right hand a cord, to the end of which is attached a figure of five globules, in saltire, conjoined with double lines, similar to the figure on our old fonts of baptism, expressive of the Trinity. Ruding gives many specimens of these coins, some of which have the sun under the horse, others a figure like the manilla described in the chapter on ring-money, others a right hand, others a cornucopia, others a lyre, others the figure of conjoined legs, with the ears of wheat, as in the Sicilian coins, but rudely expressed.

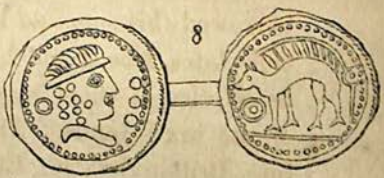


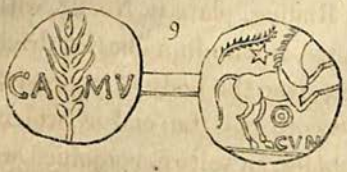


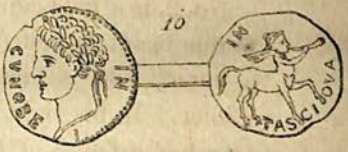


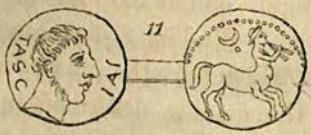


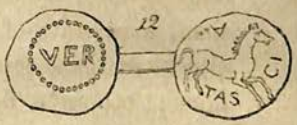


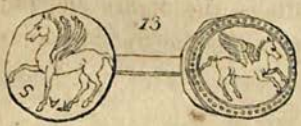












BRITISH COINS.

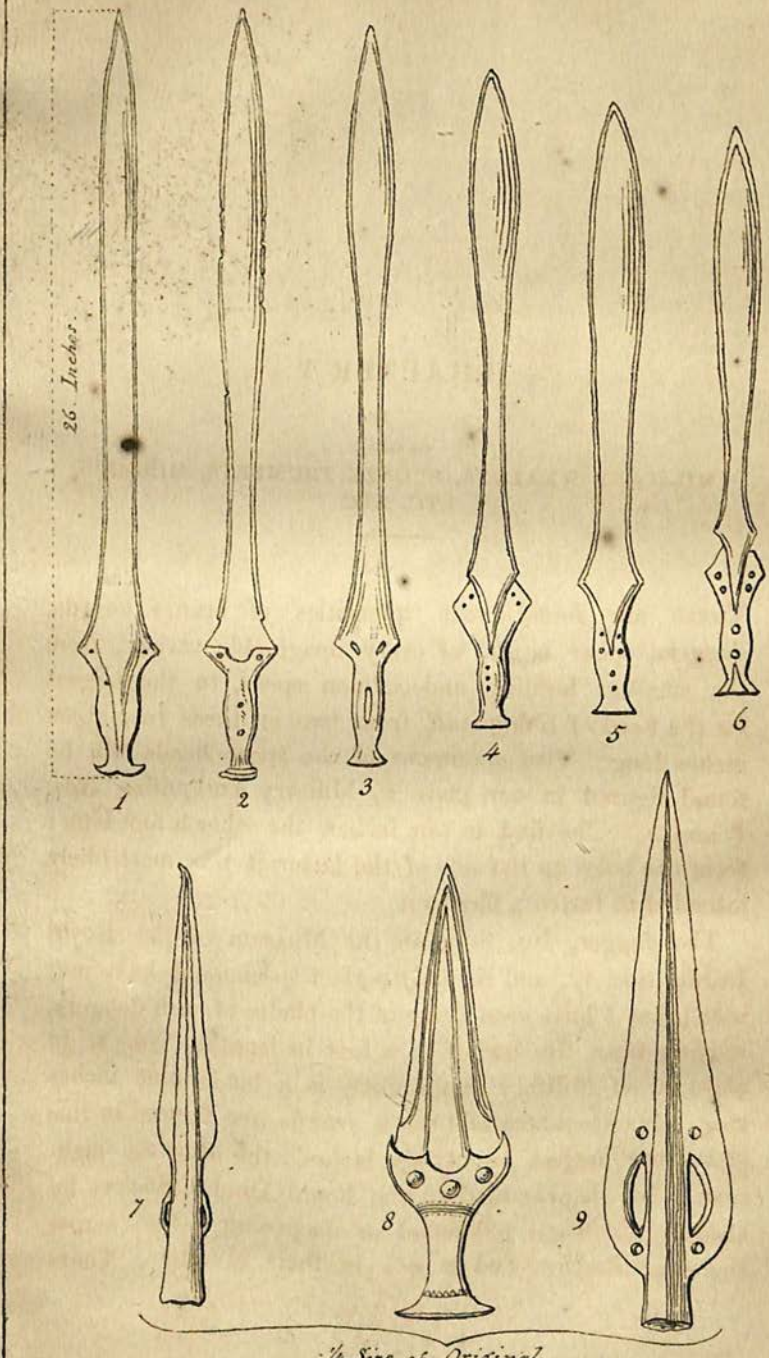
No. 4, is a gold coin from Ruding, plate I. No. 16. The obverse is a compound of what are called emblems, it appears, however, to be merely the back part of the head of hair or ornaments, and the laurel wreath is very obvious, the design of the head being too large for the surface of the coin. The reverse, is evidently copied from the Etruscan coin in our plate xxx. No. 3, being a horse with a sun over, and a wheel figure under him, with many *rings* about him, probably to express the value of the coin, instead of the Etruscan globule. These *rings* are to be found in many ancient Celtic coins, and had probably a reference to the ancient ring-money, which preceded the medallic. The figure of the horse and sun is found in the great majority of the British and Gaulish coins. Those found at Jersey, and published by the Baron de Donop, of Saxe Meiningen, have all that type of the horse. Many of the symbols in Mr. Akerman's plate are but components of the head dresses.

CHAPTER V.

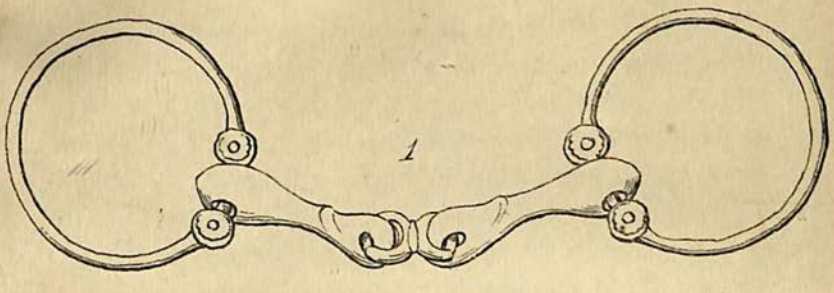
MILITARY WEAPONS, BRONZE TRUMPETS, MIRRORS, ETC. ETC.

THERE are found vast quantities of bronze swords, daggers, spear heads, of every imaginable variety, from the smallest hunting and salmon spear, to the largest for the head of a flag staff, from two or three to sixteen inches long. Two specimens of the spear heads will be found figured in our plate I., Military Antiquities, Nos. 7 and 9. The first is ten inches, the other a foot long; from the holes on the side of the latter it was most likely intended to fasten a flag to it.

The dagger, No. 8, is in the Museum of the Royal Dublin Society, and the only perfect specimen I have met with; but I have seen many of the blades of such daggers, varying from five inches to a foot in length. No. 4, in plate II. of Military Antiquities, is a blade nine inches long. Six specimens of bronze swords are figured in this plate, the longest twenty-six inches, the shortest eighteen. No. 1, presented to the Royal Dublin Society by Colonel Rochfort, was found in deepening a ford across the river Barrow, and is now in their Museum. There



MILITARY ANTIQUITIES.



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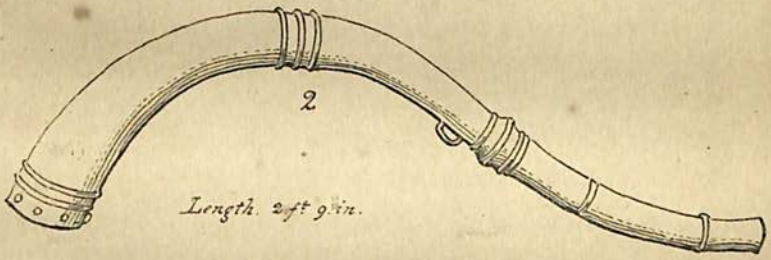

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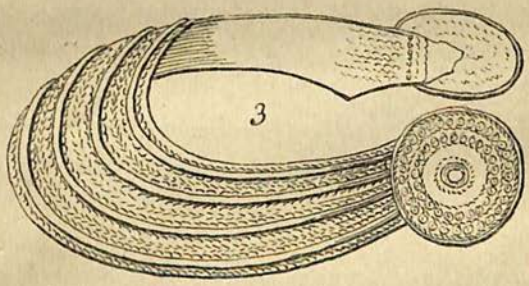

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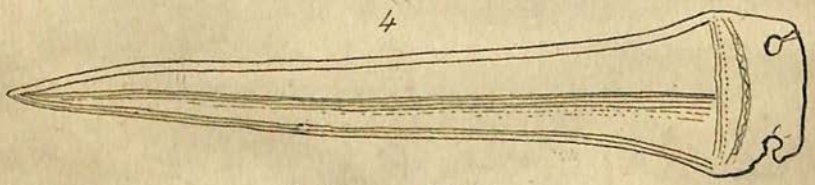


4

⅓ Size of Original.

MILITARY ANTIQUITIES.

were dredged up on this occasion, from the river, many cart loads of bronze fragments of broken swords, spear heads, and other military weapons, indicating that the passage of this ford had frequently been stoutly disputed by contending warriors in mortal controversy. Not more than two or three weapons were found perfect.

No. 2, is a very perfect sword, found in a bog in the County of Antrim, and now the property of Dr. Macdonnell of Belfast. It is twenty-six inches in length, and remarkable in still retaining the original horn on its handle. It is a very heavy and powerful weapon. A sword similar in shape, but two inches shorter, was dug up in a boggy wood in Halsnead Park, Lancashire, the seat of Richard Willis, Esq., whose brother, Frederick Willis, Esq. lent it to me with one of the bronze maces hereafter described.

No. 3, twenty-five inches long, was dug up at Ipswich, in Suffolk, in January, 1840, in excavating a wet dock; a drawing of it was transmitted to me by my friend Mr. Fitch, of that town, possessor of a collection of antiquities and original manuscripts of great value. Nos. 4, 5, and 6, have been found in Ireland. Many of these swords are in the Museum of the Royal Dublin Society, the Royal Irish Academy, of the Societies of Cork, Belfast, and other places in Ireland, as well as in the hands of private individuals. Similar swords have been found in France, Spain, Italy, and indeed wherever the Celtæ inhabited. They have been figured in works of antiquity in all these countries, and in our plate of the fragment of the alabaster tomb in the Museum at Volterra, and in many other sculptures they are represented in the hands of warriors in the act of using them.

The second plate of Military Antiquities.—No. 1, is a

bronze snaffle bridle-bit, of excellent construction, equal in form to any of modern fabrication. It is of cast bronze, the rings and other pieces of which are extremely well inserted and fastened, by being brazed together. Bridle-bits are found in great quantities in the bogs, indicating that the ancient Irish cavalry were well caparisoned. This bit is in the Museum of the Royal Irish Academy. I have seen many broken pieces of these bits found suspended upon a bronze wire ring, as if collected together by the manufacturer to be recast.

No. 2.—On this plate is a bronze trumpet, found in making a ditch, at Griffinsrath, in the County of Kildare, on the 15th of February, 1725; it is two feet nine inches long. Many others have been since found like it, and some nearly circular, one of which is in the Museum of the Royal Irish Academy, another is figured in the Newry Magazine, for October, 1815, found at Anaglone, in the County of Down, in 1809, by the Rev. Joseph Martin, A.M. These exactly resemble the Etruscan trumpets figured in the sculptures of their processions, and found in excavations in their tombs, specimens of which are in the British Museum. Other trumpets of large dimensions have been found at Dunmanway, in the county of Cork, and elsewhere in Ireland, with an oval aperture in the side, for the purpose of speaking with, to which long cylindrical pipes were fixed, to increase the power and volume of voice. They are closed, and have a loose ring at the small end.

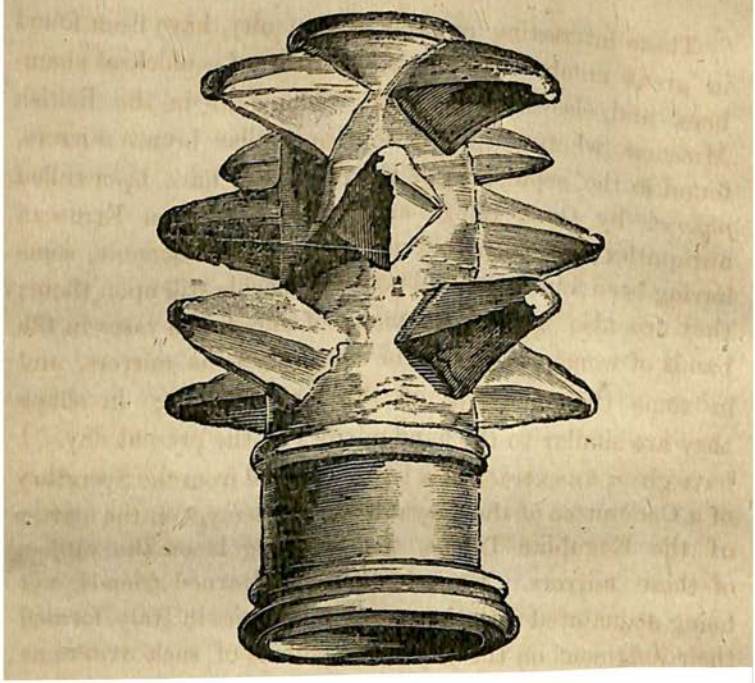
No. 3.—On this plate is a specimen of the gold frontlet of a warrior's helmet, with circular ear-pieces. It is of fine gold, and richly ornamented. It is now in the Museum of the Royal Irish Academy, with several others. It formed part of the collection of the late Very Reverend Henry Richard Dawson, Dean of St. Patrick's,

Dublin. This is the article described by Vallancey, under the name of the *Iodhan Morain, or Collar of Judgment,* of Morain, the Irish Brehon, or Judge, which closed upon his neck, and choked him, when he pronounced false or erroneous judgment. Although little doubt can now be entertained of the real use of these articles, some of the antiquaries of the Royal Irish Academy still persist in calling them *breast-plates;* in this as well as other respects, not choosing to march with the times, but adhering to bygone and exploded notions. There are other thin plates of gold in the shape of a crescent, which were also covers of leather frontlets of helmets.

The bronze maces, or rather spiked heads of maces, occasionally found, both in England and Ireland, were formidable weapons. That represented in the following woodcut was found in Ireland, another was found in Halsnead Park, Lancashire, the seat of Richard Willis, Esq. at the same time with the sword before described.

Vast numbers of the articles commonly called Celts, which are found in Ireland, are melted by the founders, to the amount of many tons of bronze annually. They consist of carpenters' tools, knives, and such like implements. Similar implements are represented in Micali's plate, CXIV. which are identically the same as those found in Ireland, Britain, and France. A very extensive collection is now in the Museum of the Royal Irish Academy, which contains almost every variety.

Various other articles of bronze have been found in Ireland, which are well worthy of being described and published, but would occupy too much of our time and space.



MIRRORS, ETC.

The graphic representations of the pencil and chisel of the fine arts, supply us with the means of illustrating the meaning of many passages, in ancient manuscripts and inscriptions, which, without them, could never have been perfectly understood. The allegorical and figurative character of ancient Eastern poetry, and idioms, obscures the diction so much, that, to take it literally, is frequently to render it unintelligible and absurd. From the bronzes, marbles, and paintings of antiquity, we obtain a clue to many an otherwise inexplicable mystery.

The Etruscans engraved the allegories of the history and attributes of their divinities and mythos, upon the back of the hand-mirrors with which the fair belles of the olden time contemplated their beauty, arranged their attire, and sometimes, we are told, beat their slaves.

These interesting remains of antiquity, have been found in great numbers in the excavations of sepulchral chambers, and elsewhere in Italy. Many are in the British Museum, where also may be seen similar bronze mirrors, found in the sepulchres of Egypt. They have been called *paterœ*, by Gori, Lanzi, and other writers on Etruscan antiquities; but their real use is now unquestionable, some having been found with the polished specula still upon them; they are also figured on many of the fictile vases in the hands of women in the act of using them as mirrors, and in some the reflection of the face remains; in shape they are similar to the hand mirrors of the present day. I have given an extract of a letter received from the Secretary of a Committee of the Royal Irish Academy,* on the matter of the Eugubian Tables, the following is on the subject of these mirrors. My scientific and learned friends, not being acquainted with the recent discoveries in Italy, formed their judgment on the exploded opinions of such writers as Gori and Lanzi, and still persist in calling them *paterœ*, in which opinion they now stand alone among the learned.

"You assume the object described to be *a mirror*, without refuting the *contrary* opinion of all former writers on the subject, and without giving any sufficient arguments of your own."

Had my paper been read with attention, it would have been found that I had stated *as reasons* for thinking them mirrors, that specimens had been found with the *remains of the specula upon them*, and that they were represented on the vases *in the hands of women in the act of using them as such*. Surely these were cogent and sufficient arguments to bear out my judgment; but I added, "my object in bringing these articles under the consideration of

* Vol. I. 52.

the Academy, is not for the purpose of pointing out their use, but to call attention to the allegorical engravings on their books, which generally represent the mythological fables of the Greeks and Romans, or rather, the allegories of the Etrusco-Phœnicians, from which the former borrowed their mythology."

To account for this act of the Committee would lead to no good result—I shall not attempt it; but it is plain, they were imperfectly acquainted with the subject, and had not taken due pains to inform themselves. Some of them, I have reason to know, are now well convinced of their erroneous judgment, and to those who are not, the following amusing extract from Mrs. Hamilton Gray's interesting volume will shew what is the opinion on the subject at Rome.

"I can never forget my perplexity and astonishment, the first time I saw a *specchio* in the hall of the Archæological Society. I saw a number of members gathered in consultation round a thing which I took for an ancient sacrificial instrument; I thought it was a frying-pan. It was small and shallow, but it had a rim remaining, and a handle, and seemed very fit for the purpose, only somewhat corroded with rust, and worn down by time. I saw the wonder it excited, and I had no doubt it was a treasure most curious and rare. I thought perhaps, it had been used in the funeral feasts, and that it might have fried either fish or eggs, or any other sort of things represented on the tombs. It was presented to me in my turn for inspection, and I timidly asked its name. One of the gentlemen said 'a specchio,' and smiled. 'A specchio,' I repeated, and considered within myself—a specchio, is the Italian for a looking-glass; but, perhaps, it may also be the learned name for some of those mystical instruments of which the use is not known. It was certainly not a glass.

No one could see themselves in that thick unpolished metal; the convex side would make a distorted face, and the concave, the surface of which was but slightly hollowed, had a figure scratched upon it. I looked again to see if it was a costume, but it was a genius winged and naked; not, therefore, as it appeared to me, a model of female fashions. I asked the professor what it was. He opened his eyes and answered 'a specchio.' There was evidently no one there who could conceive the existence of a being so ignorant as not to know the whole history, date and use of a specchio, so I was silent. One person said to me, 'how would you like such a looking-glass?' and believing his speech a joke, I laughed. Another good-humouredly observed, 'you will see it on the vases.' I did see it on the vases, and in due time arrived at the knowledge I desired."

I confess, to use Mrs. Gray's words, when I read the Secretary's letter, I "*opened my eyes*" with astonishment, that such criticism could proceed from individuals forming part of the *Committee of Antiquities* of the Royal Irish Academy, unacquainted with the fact that these very articles were exhibited in the British Museum, in great numbers, by the name of Mirrors, as also those brought from Italy, by Campanari and others, sold by public auction in London, and so described in the printed sale catalogues.

Seven plates of the most interesting of these Mirrors, are given of the exact size of the originals, with tracings of the outline engravings in fac-simile.

Plate 1. represents *Tinia*, naked, with his head wreathed with ivy, holding in his right hand his rod of power, in his left a thunderbolt, the torque, with bullæ, round his neck; finely sketched as a man in the vigour of life; before him sits *Apulu*, covered with a mantle from the hips

downward, the upper part of which hangs over his left shoulder; he is wreathed with bay or laurel; and has also the torque, with bullæ, round his neck. Behind Tinia stands *Turmes*, wearing the winged cap, holding in his left hand his caduceus, or rod, his right hand resting on the left shoulder of Tinia; over his arms hangs a loose mantle; he is sandaled; round the mirror is a running border of flowers.

This masterly group exhibits physiognomy of great majesty and intelligence. Apollo is represented sitting, as in most other mirrors, possibly to notify his fixed position in the heavens as the north star. *Hermes* is here called *Turms*. The exact sound of the Irish aspirated ṫ would give the sound *Hermes*, as before observed, ṫuṛ, *voyage*, ṁeaṛ, *by the wind*.

This allegory represents *Tinia*, the supreme god, or the sun, with the emblems of his power; *Apulu*, the north star, to guide the mariner, and *Turmes* the ruler of the winds, with his rod of wisdom or prudence, crowned with serpents to assist the seamen in their voyage with the winds. The wings on his cap, are an apposite emblem of the sails of a ship. The Greeks making Hermes the god of thieves, may allude to piracy, as pirates equally with traders profit by the winds and sails.

MIRROR II.

The birth of Minerva.

The infant divinity is represented springing from the head of Tina, with the round Etruscan shield on her left arm, a spear in her right, and her head covered with a helmet. Tina is seated in the clouds, his left hand grasping his rod of power, his right a thunder-bolt, differing from the usual form, being like the head of a large spear; his lower extremities wrapped in drapery, or a mantle, a part

of which covers his left shoulder. He has a majestic countenance, and a flowing beard. In front of Tina stands a female figure, clothed in flowing vestments, and a metallic chaplet on her head, with uplifted arms, ready to receive the infant deity. From her mouth, or apparently so, is the word ⊲ΛΘ, *come*; it had originally been spelled ⊲ΙΛΘ, but the Ι was obliterated to correct the writing, as had also been done in several instances in the Eugubian Tables. The word ταɲ, *come*, is not now in common use with the Irish, but it occurs in manuscripts of recent date. Tig is the common vernacular of the present day for *come*. Behind this female is a youthful figure of Sethlans, the Etruscan name for Vulcan, with a hammer resting on his left shoulder, his right hand elevated over his head, and a loose mantle gracefully surrounding his body; his feet are sandaled, and his left leg elevated, with the foot resting on a rock. Between him and the last female figure is a plant of laurel springing up. Behind Tina stands a female figure, having a mantle thrown loosely round her lower parts, and her right arm under that of Tina, and as it were supporting his body. She is adorned with a chaplet, ear-rings, and a necklace of beads; behind her is the word ΛИИΛΘ, THALNA. Thalna was the Juno of the Etruscans, and presided over the obstetric art. Behind Thalna is a pomegranate tree, with an eagle upon it, with elevated wings. Round the whole is an elegant running border of flowers, arising out of a lotus flower. The design of this mirror is beautiful, and it is sketched a bold and masterly pencil.

MIRROR III.

The design of this mirror is, Minerva leading Hercules

to destroy the Hydra. The figures are upon a pediment. Minerva is clothed, without her helmet, but wearing a frontlet and winged, the head of Discord, as a fibula to fasten her mantle, behind which is a serpent; in her left hand the wand or rod of power, over her right shoulder the name ΑΠΟΛΛΩΝ, on her right a triple headed Hydra. Hercules is represented as an athletic young man, naked, but with the lion's skin suspended from the left shoulder, the club in his right hand, and the quiver lying on the ground; over his left shoulder the name ΗΡΑΚΛΗΣ. The whole enclosed in a running border of ivy leaves and berries.

MIRROR IV.

This Mirror represents the triumph of wisdom and commerce over Discord. Minerva is represented with her spear on the head of prostrate Discord, whose face expresses agony and despair. Hermes stands by with his left foot on the right arm of Discord, and holds a crooked knife in his right hand, ready to sever the head of the prostrate demon, and in his left a kind of basket to put it in. Hermes has his cap, but not winged. Minerva has her helmet on, but her mantle is without any fibula. The head of Discord is similar to that represented on the fibula of Minerva's mantle plate, Mirror III. Behind the figure of Minerva is the name ΑΘΗΝΗ; over the shoulder of Hermes that of ΕΡΜΗΣ. This mirror is surrounded by a border of leaves and flowers.

MIRROR V.

This mirror was found in a sepulchre by the Prince of Canino. The allegory upon it is of very peculiar interest.

It is unique, inasmuch as it is in relief; on no other mirror, bronze, sculpture, or painting, has any representation of this allegory, or mythos, been found, or any clue to the meaning of the mystery hanging over the story of Prometheus, one of the most extraordinary and perplexing among the Greek fables. The figures on this mirror are three. The centre is a naked man, except that round his middle is tied a shawl or linen cloth; he is in a sitting posture, very like that representing the figure of Christ in old paintings of the descent from the cross, to which the melancholy and resigned expression of countenance bears a remarkable similarity. The beard is of the cuniform shape, the hair divided, and the arms extended exactly similarly to the figure of the Saviour. The head is laureated, and above is a kind of scroll, with two stars of four points, and the words, ƎO ΛM' V⊲1 (PRU MA THE) in relief; under the figure is a flying eagle. His right arm is supported by the left hand of a naked youth, who holds, between the finger and thumb of his right, a globular substance like an egg or an apple; behind his right thigh is a club, similar to that seen in the hand of Hercules and on the coins, and also a bow; over the head of the youth is the word CALANICE. The left arm of the sitting figure is supported by the left hand of another naked youth, who also holds between the finger and thumb of his right hand a globular substance like that in the hand of the other youth, over whose shoulder, in the ivy border, is the word ⊲V⊦2A⟩I, (CASTUR.) The whole is enclosed in a running border of ivy leaves, commencing and concluding with a bunch of berries of that plant. The word *Calanice* is written from left to right, as above, the other epigraphs from right to left. It is also remarkable that the words Calanice and Castur are engraved, while all the other part of the mirror is in relief.

PROMETHEUS.

Prometheus, according to the Greek mythos, was the son of Iapĕtus by Clymene, one of the Oceanides. He is said to have surpassed all men in cunning and fraud. He was brother to Atlas, Menœtius, and Epimetheus. His alleged contests with Jupiter, who was his brother, according to some, for Iapĕtus is but another name for Cronos, though with the same incoherent and inconsistent absurdity Jupiter is called the *father of the gods*, are well known, but difficult, if not impossible to explain.

Prometheus was nothing more than another name for the deity, ⲃⲣⲟ, *very*, ⲙⲁ, *good*, ⲧⲉ, *god*. This allegory alludes to the discovery of the constellation of Gemini. *The gods*, as we have seen in the Sanconiathon, were the *discoveries* made by the Phœnicians in science, and thus by a voyage to the *south*, the constellation of Gemini were fully developed by *Promathe*, the *very good god*, or *great discovery*. He is in this mirror represented as supported by *Castur* and *Pollux*. That is, the perfect development of the constellation of Gemini required a voyage towards the equator, as in the northern latitudes it is only seen at certain times of the year. Therefore Prometheus was said to have for his mother one of the *Oceanides*—ⲟⲓⲥ, *water*, ⲥⲉⲁⲛ, *head*, ⲓ, *in*, ⲧⲉⲁⲩ, *the south*. His father was *Iapetus*—ⲓ, *in*, ⲁ, *the*, ⲃⲉ, *night*, ⲧⲩⲣ, *first*. That is, this discovery was not made until the Phœnician mariners were able to sail both by night and day on the ocean. In the zodiacal sign of the Gemini, Pollux holds in his hand a club, and Castor an arrow. On this mirror the club and the bow are lying beside *Calanice*, or *Pollux*. The name of *Calanice* is from

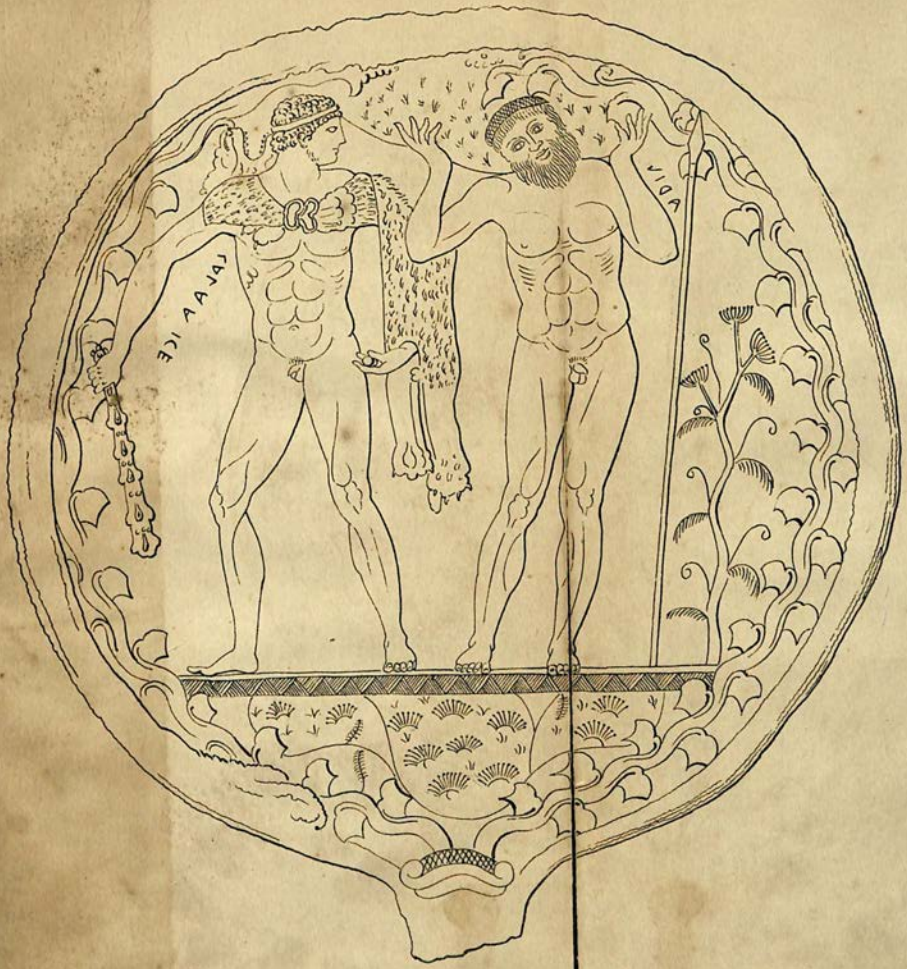
MIRRØR. I.

MIRROR, II.

ΠΕΔΙΑΣ
ΠΕΔΙΑΣ

MIRROR, IV.

ΑΓΑΘΗ ΤΥΧΗ
ΜΕΤΑΝΟΙΑ
ΚΑΚΗ ΤΥΧΗ



MIRROR. VII.

ca, *without*, (the negative particle,) laŋ, *the land*, oice, *on the water*. In allusion to the fact, that when out of sight of land in the south the knowledge of this constellation would be a guide to the navigator. Prometheus is represented as climbing up to heaven, and from thence bringing down fire, which meant nothing more than sailing to the south, by which new stars and constellations, and a warm climate were discovered, thus obtaining heat from the sun at the end of a ferula, i. e. at the end of a study. He ridiculed the gods, that is, he made light of former discoveries. He taught men many useful arts. Banier supposes Prometheus to have been a continuation of the story of the Titans, in which he was not far from the truth, for both fables are allegorical of nautical voyages and settlements in distant countries, and the contemplation and study of the heavenly bodies. The sacrifice of two oxen may have meant the preservation of beef in a salted state, as a supply of provisions for long voyages, in which the flesh alone was preserved, while the old system was to take live animals to sea, and slaughter them as required, a system which could not be practised in long voyages. The confining Prometheus to a rock, and his delivery by Hercules, was most likely a nautical discoverer being absent from his country by some accident to his ship and unable to return, was after some years discovered and brought back by subsequent Phœnician voyagers, of whom Hercules was the emblem. The vulture, or eagle, preying on his liver, the trouble or vexation attending such a situation, which although it was distressing and preyed upon the mind, yet hope did not forsake the person so situated, so as to despair of return.

MIRROR VI.

This mirror is also full of interest, the engraving thereon having reference to the two prominent characters of the last, *Castor* and *Pultuke*, with two others, *Melakre* and *Menle*. It is a representation of a pavilion, supported by two Tuscan pillars, with a throne, on which is seated a man in a thoughtful posture, in a loose dress, with a pointed cap on his head, resting his chin on his right hand, and having a sword in scabbard under his left arm; in front of his face are the words ƎϽ⟩IAϽƎM. Before him stands a naked figure of a young man, resting his left hand on a spear near the head; his right hand, with the fore finger extended, as if in earnest relation of some facts or story; before his face the word Ǝ⟩IVϽVϽ1. Behind the throne stands another naked figure of a man grasping a spear with his right hand, and having on his left arm a round Etruscan shield, over whose left shoulder is the name ƎϽИƎM. Behind the sitting figure stands a clothed figure of a young man, holding in his left hand a spear, and extending his right, so as to touch the shoulder of the sitting figure; on part of this man, is the word ϽVϽ2A⟩I.

This allegory tells the following story:—*Melacre*, the prince of the earth, ɱal, *a prince*, or *champion*, ᴀ, *of the*, cɲe, *earth*; or Melacarthus, or Hercules, ɱal, *the prince*, ᴀc, *with*, ɲe, *kings;* is listening to the information conveyed to him by *Pultuke*, or *Pollux*, and Castor is standing on the other side with Menle, behind him; ɱeᴀɳ, *illustrious, brave, great, clear, obvious*, le, *with*. The discovery of the constellation Gemini, was of great importance to navigation, and opened a new field for commercial enterprize; and these stars of Castor and Pollux received names

from the ships or commanders who first discovered the lati tude over which they shine.

The fable of *Leda* and her two eggs may have arisen from a ship called *the Swan*, which going on a voyage of discovery to the south on *a good day*, 𐤋𐤏, *day*, 𐤈𐤀, *good*, in a fortunate hour discovered the constellation, and thus may be said to have produced two *eggs*, or *results*, language quite consistent with the allegorical diction of the people and the ship; the *Swan* may have been chased by an enemy's ship, called *the Eagle*, and driven into the latitude which first developed the constellation perfectly.

Thus may most of the metamorphoses of the gods be explained on rational principles, and many wild and strange legends be made intelligible.

MIRROR VII.

This is copied from Micali's Plate xxxvi. No. 3, who describes it as follows:—"Atlas, naked and bearded, 𐤀𐤈𐤋, supporting the heavens on his neck and shoulders, in the form of a globe sprinkled over with radiant stars. Hercules, Jove, 𐤉𐤅𐤐𐤉𐤓, covered with a lion's skin, holding in his right hand the club, and in the other, one of the apples of the Hesperides. Near the former, is a lance fixed in the ground, and by it, a plant peculiar to that part of Lybia, in the vicinity of Sirti, where Atlas, the father, and his brother Hesperus reigned." A running border of ivy surrounds this mirror, similar to that round Mirror v.

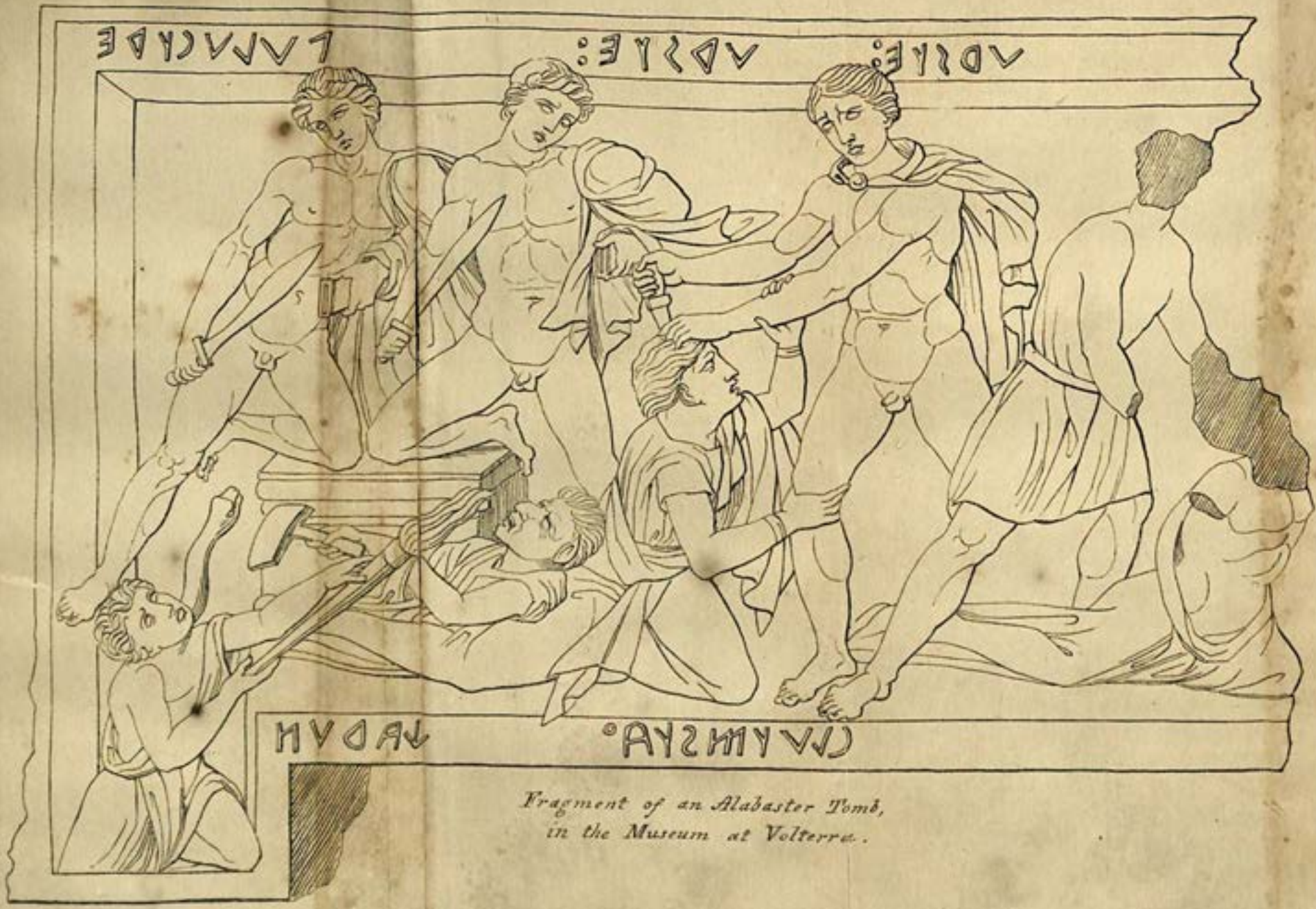
Micali has mistaken the inscription under the right arm of the figure he calls Hercules; it is evidently the same as that in our Plate of Mirrors v. viz. 𐤉𐤅𐤐𐤉𐤓, with the exception of the lion's skin, and the fillet round the head;

the figure is accompanied with the same attributes, the club and the apple; that on Plate v. has the additional emblem of Hercules, the bow, with the club. Umbelliferous plants, very like the angelica, or hemlock, are not peculiar to Africa, but are found in almost every country. Some flowers of a different form of umbelliferæ, are engraved below the pediment.

The bearded figure supporting the heavens is Atlas. The inscription, ⅄ ⅁Ⅎ, ⅄Ⅱ ⅂, or ɐ⅂e, is ⅄Ⅱ, *ruling, supporting*, or *sustaining*, ⅂, *all things*. The round ball in the hand of Calanice, may be an orange, the golden apple of the Hesperides, a fruit indigenous in the latitude over which the constellation of Gemini shines vertically. In the Mirror, (represented in Plate of Mirrors v.) Castor and Pollux are both represented holding an orange in their hands. The latter has the name of Calanice over him. All these seem to intimate that Hercules, Calanice, and Pollux were the same.

Hercules *went to Atlas*, for the golden apples, that is, the Phœnician mariners sailed to the Canary Islands, where hey found oranges growing spontaneously, and bringing them home, astonished their countrymen by the exhibition of gold coloured fruit, and thus founded the fable. It is most probable that oranges were unknown before the discovery of these islands, and from them were introduced into more northern climates, and possibly into all congenial climes which the Phœnician navigators visited, as plants have been acclimated in modern times.

This Mirror is a representation of Hercules leaving Atlas, with an orange in his hand, allegorical of the return of the navigator. The legend ƎƆIИA⅄AƆI shows what I have before stated, that Hercules, Pultuke, and Calanice, were but different names for the same person.



Fragment of an Alabaster Tomb,
in the Museum at Volterra.

Alabaster Monument

in the Museum of Volterra

The colour of the orange is sufficient to account for its being called a golden apple, its modern name is essentially the same.

PHYSIOLOGY.

The character of the Etruscan people, as exhibited on their coins and sculptures, is of the finest order of intelligence. The Tuscans of the present day bear to them a remarkable similarity. The heads of Hermes on the coin, No. 1, Plate xx. and No. 3, Plate xxx. exhibit a remarkable likeness to Napoleon, whose family was of Tuscan origin; and almost all the other countenances are equally fine. Many of the Etruscan sculptures, on their marble tombs, are magnificent; but the proper discussion of this branch of our subject would occupy space, which the lengthened consideration of other points render it impossible to condense into one or two volumes, with justice to a subject worthy of separate and deliberate consideration.

The figures on the mirrors, coins, and in the plate of the fragment of the tomb in the Museum at Volterra, copied from Micali's Plate cix. are brilliant specimens of the human form, and dignity of mental expression, not surpassed by the finest examples of the Greek school at the period of its highest excellence; many other magnificent specimens of art, are to be found in Micali's volume of plates, from which I have selected this fragment, not because it exhibits the finest specimen of the beau ideal of the human form, but that it is well drawn, well conceived, of bold and vigorous design, with the figures and composition extremely good: it also exhibits the

bronze Etruscan sword, so exactly similar to those found with us, and possesses interest in many other respects.

Micali treats this as a representation of the story of Pylades, Orestes, and Clytemnestra, in which he has fallen into the old error of taking sound for sense. The inscription, which may be imperfect, but not certainly so; over the group are the words, read from right to left—

ƎϽ٩ ϽV٦ V٦ :ƎƝ2ϽV :ƎƝ2ϽV

below it, ИVϽ٩V • ٨Ɲ2 M ƳVƳϽ

It is a representation of a battle, in which the conquered are at the mercy of the victors, who are putting them to the sword. A female figure on her knees, suing for mercy, is about to be put to death by the sword of a young man; there is another mutilated figure, also prostrate, with a man standing over her; and there are two naked male figures behind the first mentioned female, with swords drawn, under whom is the good angel, or genius, with the torch of life, pushing it into the face of Charon, whose ferocious head, with wolf's ears, appears thrown backwards. There is a serpent's head rising behind the good genius.

The inscription above appears to be ир ртд, ир ртд, ви luc тре, *stop the slaughter, stop the slaughter, all are prisoners;* ир, *slaughter,* ртд, *stop,* ви, *were,* luc, *prisoners,* тре, *throughout, altogether.* The inscription below is, clutдžim, *the pursuit,* ртд, *stop. Stop the pursuit, Charon;* these last words are prouounced exactly as the inscription is written, the ž being mute.

In the same plate Micali has a representation of another fragment, which was probably the work of the same artist, but did not form part of the same monument.

Although the number of plates has already exceeded what was contemplated, I cannot resist the temptation of placing in this work one of a recumbent figure of a man

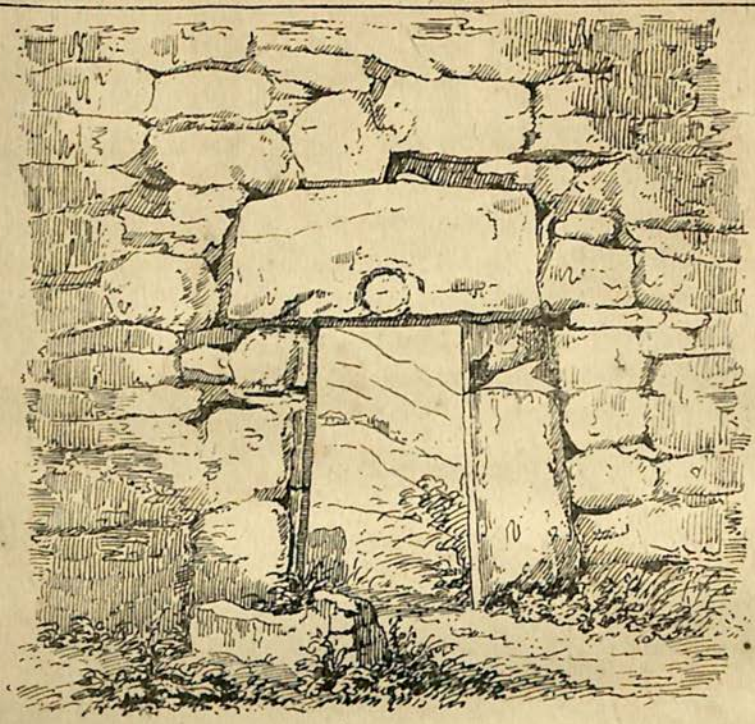
in alabaster, which formed the covering of a sarcophagus now in the Museum at Volterra. It is doubtless a portrait of the deceased, who was, according to the expression of Catullus, a corpulent Etruscan—"*Obesus Etruscus.*"

It is not easy to imagine a finer form of head, or a countenance more expressive of a brilliant intellect, cultivated well stored mind, and a benevolent heart, than the one here presented.

The ring on his left hand, and the gold chain, or torque, round his neck, declare him a man of high rank. He was a writer, as appears from the volume in his hand. His head is encircled with a wreath of oak leaves. The countenance fills us with bitter regret that the productions of the mind of such a man should be lost for ever. How many ages of progressive civilization must have passed to have produced such a head, and a pencil, or chisel, capable of making it live to our days. Where is the Greek or Roman statue, which throws this into the shade, and exhibits a higher style of excellence in art, or one of which any age might be prouder? His very obesity is a proof of civilization—savages are seldom fat.

He was a benefactor to his country by his writings; probably his nation, anxious to do him honour, erected this monument to his memory. Anonymous, as he is to us, his merits will not be altogether unappreciated, for they caused the conception and execution of a piece of art, which would do honour to any people. We are unable to unroll his volume, or to develope the beauties of his mind; but we can conceive what such a developement of intellect, and expression of countenance, might be capable of; and it adds to our regret, that the mental productions of such a people should have been so completely annihilated by the barbarous

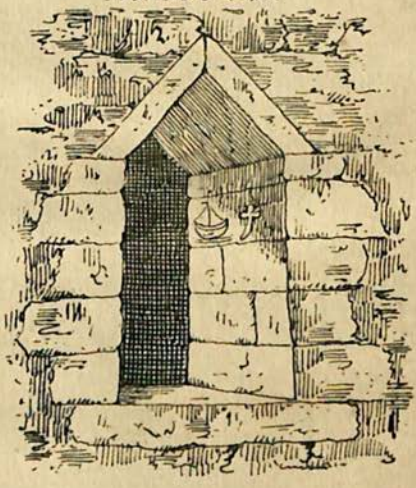
policy of their conquerors. The Phœnician and Etruscan writings were the only means by which the early history of man could have come down to our days. The sacred writings are but a history of one family, only incidentally referring to other nations. The Sanconiathon was a recital of the progress of the human mind in its mental developement, and of its discoveries in science, literature, and the arts.



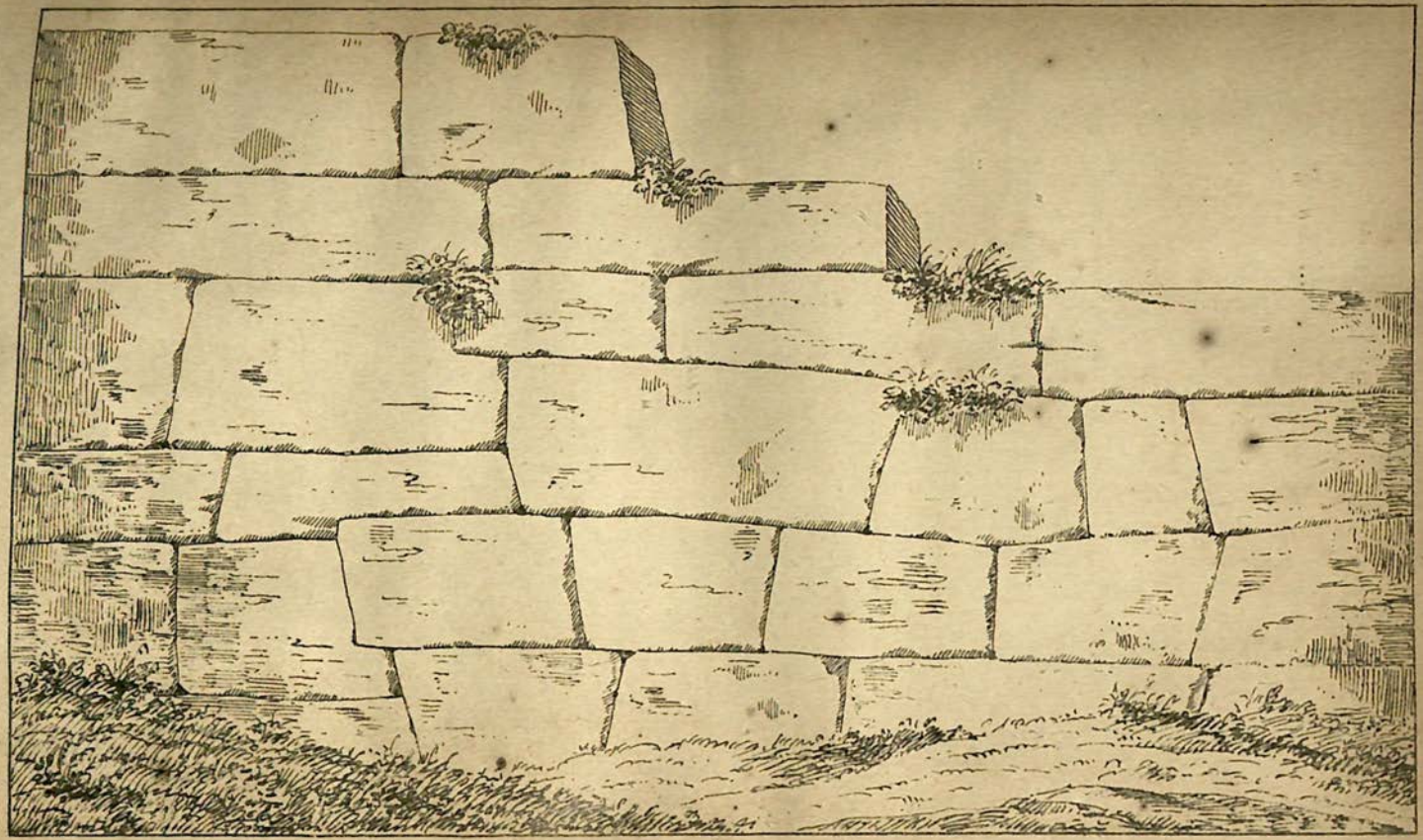
The Door of St Fechin's Church, Fore. Co. of Westmeath. from a Drawing by G. Petrie Esqr in the Excursions thrô Ireland.

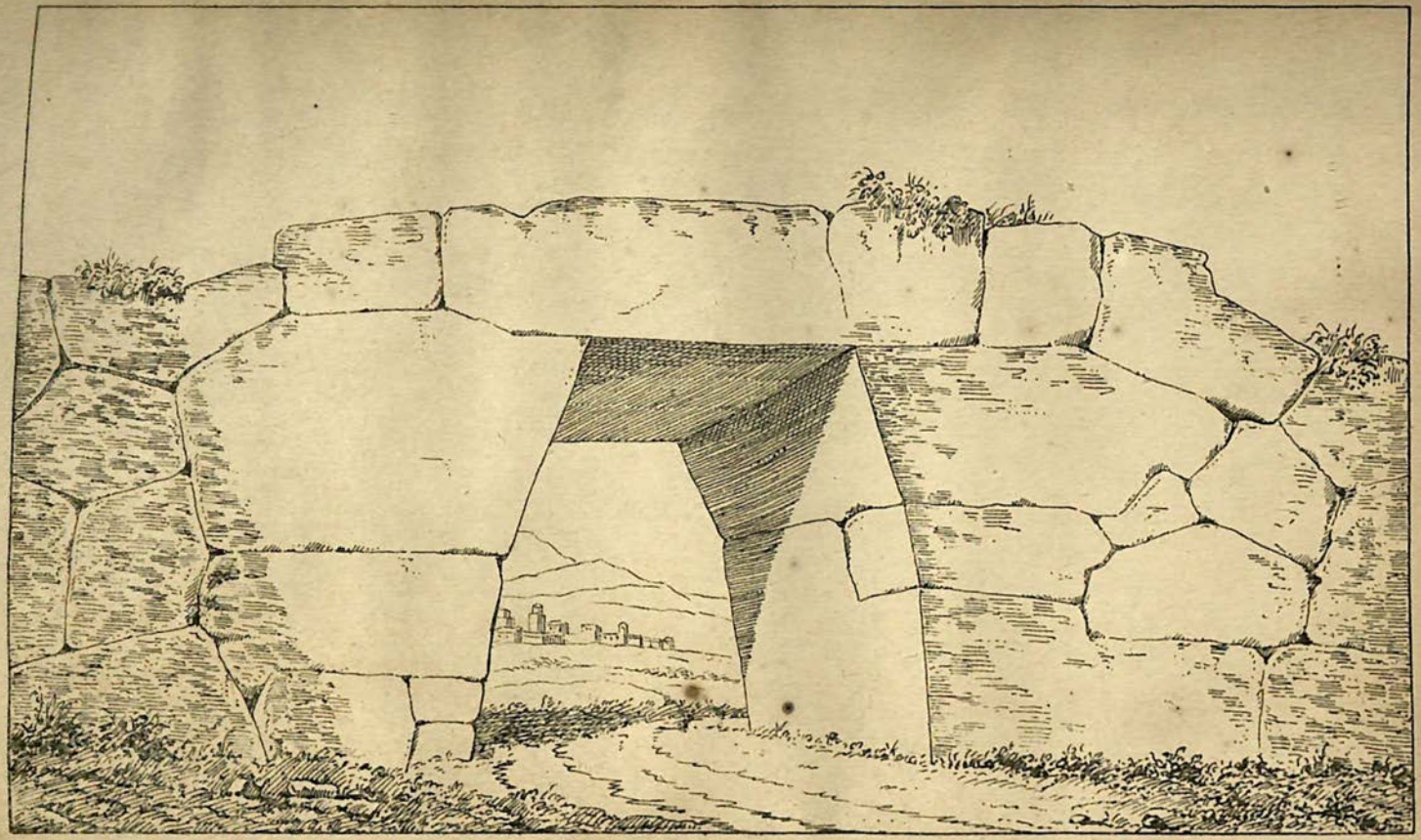
South Jamb

North Jamb



East Window, Roscrea Tower.


5
10
Roman Palms.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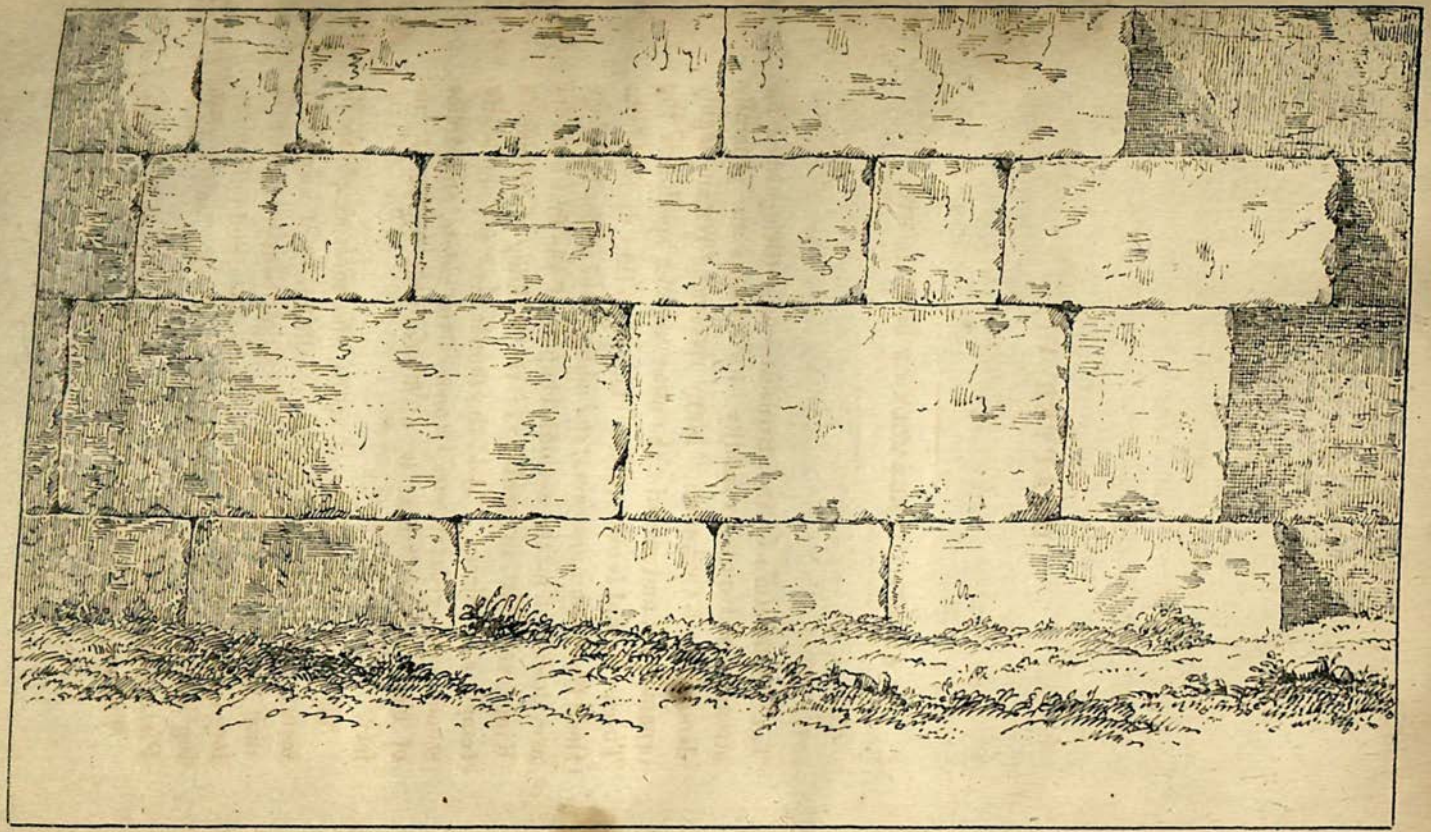
Roman Palms.



Part of the Wall of

CHAPTER VI.

ARCHITECTURE—MODE OF BURIAL, ETC.

The architecture of the Etruscans was distinguished for strength and massive solidity: its remains are generally denominated Cyclopean. Many specimens remain highly ornamented, and even in the most ancient specimens the Tuscan capital is observable. This style they derived from their Phœnician ancestors, the materials of whose buildings are described in the seventh chapter of the first book of Kings, verse 10, in speaking of the building of Solomon's temple and palace. "And the foundations were of costly stones, even great stones, stones of ten cubits, and stones of eight cubits;" that is, of fifteen, and twelve of our feet.

The most ancient are of course the most simple specimens, free from ornament or embellishment of any kind; such as the gate and wall of Segni, which consist of large polygonal stones, fitted to each other, and only forming a smooth surface on the faces of the wall. (See Plate, Architecture, 1.)

The gate of Volterra is a fine specimen of the Etruscan

(Cyclopean) arch, exhibiting great skill and progress in architecture.

Part of the wall of Volterra, in Plate III. exhibits a mixture of squared and polygonal stones; and that of Todi, in Plate IV. a regular series of square cut stones in perfect layers.

Specimens of these modes of wall-building exist in Ireland.

The more elaborate and finished specimens of Etruscan architecture form no part of the subject of our present consideration. Enough has been said to show a similarity between the remains of ancient architecture in Italy and Ireland, and it is introduced merely as one of the numerous links demonstrating a connection in the earliest ages. It will be seen in the course of this chapter, that the sepulchral architecture has a still more striking similarity, and that the habits of the earliest inhabitants and the sepulchral remains have a resemblance nearly amounting to identity. It is remarkable that the most lasting remains of all people, are their tombs; so emphatically described in the Etruscan inscription, the *eternal houses of death.* Many reasons may be assigned for this. The most ancient people held that honourable burial secured the soul's repose, and sepulchres were, therefore, held sacred. Then also natural affection concealed the entrances to the tumuli, or hidden chambers of the dead; and a heavy curse was laid upon those who disturbed their rest. "When we come to the sepulchres of our ancestors we will defend them," was the Scythian answer to Cyrus. Respect for the bones of the departed, is implanted in the minds of men of all ages and countries. Modern philosophy and inquiry has greatly weakened this feeling for the bones of ancient times, who are considered to have enjoyed a repose long

enough to satisfy a reasonable soul, while some disturbers may consider that man is fond of variety, and that the ancients may not be displeased at a change, although it may break their bones.

The most ancient mode of burial appears to have been in natural caves. Isaac and Ishmael buried their father Abraham in the cave of Macpelah. In countries thickly inhabited, it was necessary to form artificial caves, cut out of the rock, as in Egypt and Italy. Before this the custom prevailed of depositing the body on *the surface of the earth*, and inclosing it with very large stones, which being again covered by an enormous flag-stone, over all was raised a mound or tumulus of earth.

These tumuli appear in almost all parts of the world, and this mode of burial seems to have prevailed among the most ancient nations. According to the wealth, dignity, or estimation of the deceased, so was the grandeur of his tumulus. The most numerous, of necessity, were of the nobles, or wealthy, and they are of various sizes, while those of kings and chieftains were of large dimensions, some above one hundred feet high, and having not only one or more chambers for the dead, but a long gallery formed of upright stones, leading from an entrance at the base of the hill to these chambers; always, however, closed and covered over, generally situated at the due south point of the hill, as at New Grange. The chambers and stone-work of the larger tumuli are formed in an elaborate manner, of large stones, lapping over each other gradually, until they form a kind of pointed arch, and a chamber of large size; the smaller consist generally of from three to six or eight stones, as many as were requisite to form the space necessary for the deposit of the body.

This latter description of tumuli tombs, having had the

earth removed from them at various periods, surprised the invaders of their repose by the stupendous size of the stones, which having excited their wonder, as to the mechanical power by which such enormous weights would be so placed, have been suffered to remain perched up in the air, upon the supporters. They were formed, probably, first, by fixing the upright or supporting stones, and then the earth was placed round them, until of sufficient height and solidity to form a gradient or inclined plane, up which the covering stone was rolled by means of levers.

These exposed tombs have generally been denominated *Cromleachs*, and by some supposed to have been *altars*. O'Reilly gives cromleac, *a pagan altar*. Armstrong, in his Gaelic Dictionary, says—*Cromleac, a druidical altar, a druidical chapel.* The Highland Society's Dictionary says —*supposed to be a druidic altar.* O'Brien—Crom-leac, *an altar for heathen worship, on which the pagan sacrifices.* These are all mere erroneous guesses, suggested by the appearance of the cromleach. The name has been attempted to be explained—crom, *bent, crooked*, leac, *stone:* and from this it has been inferred, that the name was derived from persons *bending* to, or before, the altar. The earth having been taken away of late years in Ireland, from many tumuli, has exposed their construction and true use, there being skeletons or urns invariably found under them. This has driven the etymologist to look for a more appropriate definition of the term *cromleach.*

Irish terms being in general apposite and palpably significant, from the simple primitive character of their language, far-fetched allusions and doubtful applications of meaning, should always be rejected, or received with distrust. The word cromleach means the *narrow unfrequented*

Sepulchral Tumulus at Killeavy
in Armagh after the removal of the
Earth and small Stones

grave; cro, *narrow, close, limited,* om, *unfrequented,* leacc, *grave.* The custom still prevails in Ireland to throw a stone on the *leacht,* or heap of stones, where any man has been murdered or killed by accident, by way of charity, as contributing to his funeral. When such a circumstance occurs on the high road, the heap becomes a nuisance by its great accumulation, which requires frequently to be removed.

All cromleachs having originally been covered with earth, or small stones, and under tumuli, the notion of their being altars, and the disgust excited at the human sacrifices offered upon them is gratuitous; the slightest hints have been sufficient to fabricate theories which a few facts annihilate at once, and dissipate all the indignation.

Mr. John Bell of Dundalk, a very intelligent observer, in a letter to the editor of the Newry Magazine, dated 11th of August, 1815, published in that periodical, (in which are many valuable papers on Irish Antiquities,) describes what he calls, and very properly, a *leacd,* or *grave,* opened in the townland of *Augh-na-clough-mullan,* or *the ford of the stony hill,* in the parish of Killeavy, in the barony of Upper Orier, and county of Armagh, near the great road that runs between Forkhill and Belleek. It consists of a regular hill of an elliptical form, forty-four yards in length, and twenty-four in breadth.

Sir Walter Synnot, the owner of the soil, caused this to be opened on the 8th of September, 1791.* The exterior, before opening, exhibited the appearance of a stony hill. The two large rude pillars figured in the plates piercing through the surface, about eight or ten inches, are of single stones, about thirteen feet long. They began the excavation at the tops of these pillars, and con-

* See Plate.

tinued until the regular designed front was exposed to view, as exhibited in the plate. Afterwards were discovered four apartments, extending thirty-seven feet in length.

A gallery, or passage, formed of two rows of large slabs, or flat stones, about nine feet long and seven high, extending nineteen yards into the hill, support incumbent slabs of great size. This gallery is divided into four apartments, about nine feet by eight, which communicate with each other by a square aperture about four feet high, the side of which consists of rude stone pillars, resting upon a sill, and covered with lintals of large stones, surmounted by other large stones, which form the roof.

From the sides and ends of these apartments, springing from the upright walls, large stones project over each other gradually, until they nearly meet, when an immense flagstone closes all, and forms the covering roof. These stones appear like inverted steps or stairs, and are supported in their place by the weight of the mass resting on their other extremity. The height from the floor to the covering flag of these apartments is about seven feet six inches. In the second chamber from the entrance was found a broken earthen vase, and other vases have been found in similar situations in great quantities.

A similar hill, or tumulus, was opened in the townland of Ballymacdermot in Louth, containing three chambers, in one of which a small urn was found.

Mr. Bell observes—"Leacd are frequently enclosed in circles of large stones, all of which, from the prodigious weight of the cairn within, decline at the top, leaning outwards in a contrary direction to the centre of the monument; some, however, have no circles, but all of them have chambers, and when from opening the monuments the inclosed cromleachs are discovered, they are erroneously called Druid's temples, or altars."

This gentleman deserves credit for being the first who postulated the opinion that all cromleachs were *tombs*, and not *altars*, as they are, even at this day, called.

A writer who signed himself M. R. in the same periodical, of December, 1815, calls in question Mr. Bell's opinion, and endeavours to controvert it, but that gentleman in a letter in June, 1816, completely establishes his former statement. He says, in answer to the authorities quoted by M. R.:—

"Not content with the conjectures of these authors, I have personally examined a number of these pretended druidical altars, and have opened and carefully examined many cairns (stony tumuli). In every one of them I have found these combinations of stones, called Druid Altars, completely surrounded and enclosed by other stones, which constituted the mass of the cairn. Sometimes a single cairn has been found to contain three or more of these altars. In digging under them I have uniformly found human bones. It is, therefore, obvious that in such a situation these stones could not have been erected for druidic sacrifices, since no priest could have access to them, and the bones and urns prove they were raised in honour of the dead.

"I have also carefully examined and dug under many of these detached altars (as they are called), which are not now surrounded by other stones, and there I have frequently found urns and bones. In some of them, where such remains were not discovered, manifest marks were visible, that curiosity had induced some other person to dig under them, and that my researches had been anticipated.

"I have conversed with various persons, who perfectly remembered the time when the stones, which encircled and concealed them from view, were drawn away for the purpose of building cabins, or forming fences.

"On the townland of Mobue, in the parish of Lessen, in Londonderry, I inspected two of these leachts, one of small size, which was conical, the other elliptical and convex, and which measured one hundred yards in circumference. Part of the larger we uncovered, and found in it a cromleach, or druidic altar, as imagined, composed of seven columns, about six feet in height, supporting two ponderous blocks of granite, the larger measuring ten feet in breadth, and about four feet in thickness. Some broken pieces of an urn which we found were well burned, but coarsely finished and ornamented. We likewise found several pieces of charcoal wood.

"In another cairn, in the same parish, on the townland of Leachtfreeden, we found exposed a cromleach, the top-stone measuring seven feet seven inches in length, four feet in breadth, and eighteen inches in thickness, supported on three pillars. About five miles from Cookstown, upon the left of the road leading thence to Londonderry, there are the remains of a leacht, which is called Cairnbane, in which I found calcined bones, and a broken earthen vessel. The small covering stones of this cairn have been removed, but the pillar stones still remain, coinciding exactly in position with those at Killeavy.

"Accompanied by Jonathan Seaver of Heath-hall, Esq., I visited two Tamleachta, (ꞇaɱ, *death*, leaċe, *stone heaps*) at the foot of Sleibh-Gullian. These had been conical cairns, and one had been so within two years; at present they exhibit irregular heaps, with the cromleachs uncovered. With the same gentleman I examined a cairn at Ballymacdermot, which was similar to that at Killeavy. In one of the chambers Mr. Seaver discovered an urn containing a black substance like turf mould, but probably animal matter.

"In the townland of Annagurgan, parish of Keady, and County of Armagh, I examined a cairn, or tamleacht. One of the men who assisted me fell through into the cairn. In removing the stones to relieve him we uncovered the cromleach, the table-stone of which measured eleven feet ten inches long, placed over seven pillars, but resting only upon one of them. Not far from it is another cairn, with much carved work on the cromleach.

"Cairn-bane, in the County of Armagh, near Newry, was formerly a heap of stones, which having been removed to build a cloth mill, the very high stone was discovered elevated on pillars, which has since been dignified with the name of a druidic altar. Several old men were living in 1816, who had assisted in removing the stones from this cairn.

"Upon opening a cairn in the townland of Knockamin, in Monaghan, we found in it quantities of human bones. On drawing a tooth from an under jaw it was found red at the fang. We found three cromleachs enclosed in this cairn. Near the end of each sepulchre stood an earthen bowl, about the size of a large cocoa-nut, each contained a small quantity of fine dust."

Wright, in his Louthiana, describes two cairns surrounded by a circle of stone columns, in both of which were found bones, and the fragments of urns.

"On the summit of Killion Hill, near Dundalk, there is a very large cromleach, partially covered by a large cairn, surrounded by rude stone pillars, or a circle of stones. In the centre of the cromleach are sculptured ornaments, which afford interesting specimens of the arts among the ancient Irish.

"Vicar's cairn, near Armagh, is one of the most perfect. It is situated in the parish of Mullabrack, in the

townland of Cairnnavanachan—(cαιη, *a heap of stones*, ηα, *of the*, ɓαη, *woman*, ηα, *of the*, ceαη, *chief*, or *the cairn of the chief's wife*. Mr. Bell translates the cairn *of the monk*, which is not very probable.)

"This ancient pile of stones was, a few years since, of a plano-convex figure, on the supposition that the site on which its base stands is perfectly horizontal. The form is at present rendered irregular by subduction of the matter from the cairn for various purposes. It was enclosed by a circle, which remains now in an imperfect state, and consists of fifty-five unhewn flat stones, fixed in the earth, with their upper edges inclining outwards. The circle measures in circumference three hundred and eighty feet, or one hundred and twenty-six feet eight inches in diameter.

"On examining cairns, they are frequently found piled up within circles of unhewn stones; and circles of stones are frequently found surrounding that part of the cairn, which has been erroneously called an altar; therefore those circles are not druidic, nor have cairns, or leachta, in a perfect or imperfect state, ever been, in all probability, intended by the persons who constructed them as heathen temples!

"No arguments can be drawn from the circles which surround cromleachs, to prove them to be druidic altars, inasmuch as the same circles frequently surround sepulchral cairns, or cromleachs, in their original state. If we remove the cairns without disturbing the circles, or cromleachs, what remains will be a perfect specimen of what is called a druid's altar within a circle."

Mr. Bell's observations are dictated by good sense and sound criticism; he has fully made out the case, and demolished, *by examination*, all the speculations of his predecessors. There can be no doubt that all crom-

leachs are sepulchral; my experience fully confirms all he has said. But what a remarkable similarity is exhibited in his narrative, of the mode of burial among the ancient Irish and Etruscans. The plate of the sepulchre of Killeavy bears a strong resemblance to that of Monte-Rozzi, and the other tumuli of Etruria, even to the circular wall of large stones round its base. Here also are sepulchral vases, not indeed of the fine *terra cotta* of Italy, but of the coarse clay which the country affords.

Urns and human bones are often found without any cromleach or stone covering prominently pointing out the deposit. In the townland of Derryloran, and barony of Dungannon, in Tyrone, three large, and one small urn were found, but eighteen inches under the surface. Three of these were inverted over human bones. Over the mouth of the smaller was a bronze spear head, on this rested a jaw bone stained green with the oxide of the brass. Great numbers of urns, of various sizes have been found, some full of bones, others calcined animal matter and fatty earth.

Etruscan sepulchral monuments have lately been uncovered, which, like the Irish, were completely buried under tumuli, and much more elaborate; round and square towers, and chambers of regular masonry were built, in these they deposited their dead, and then accumulated conical mounds of earth, of great height and extent, around and upon them, extending, in some cases, over acres of land.

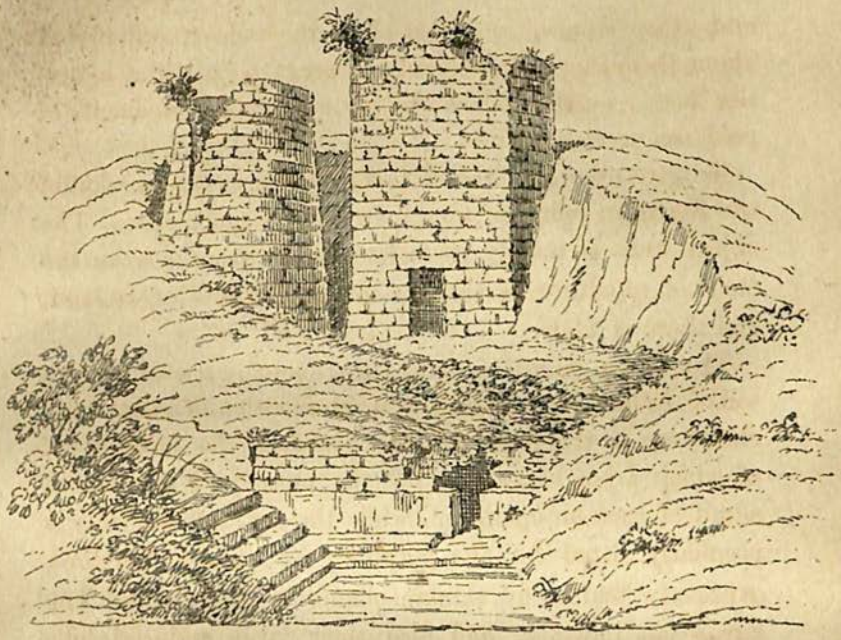
The Etruscan mode of burial was the most sumptuous and expensive of any ancient nation, except perhaps the Egyptians. It does not appear that they embalmed the bodies of the dead, but they hewed out chambers in the natural rock, in which they placed sarcophagi of marble,

and other stones, and also of burned clay, and placed about them vases, and bronzes of great beauty and exquisite taste; on the bodies they left sumptuous ornaments of gold and precious stones.

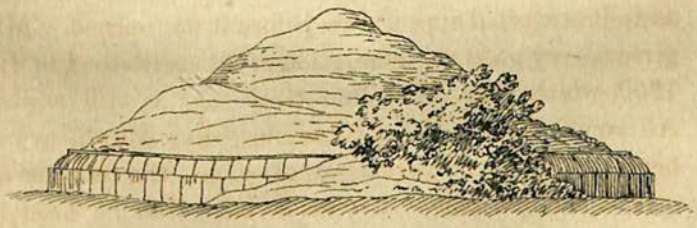
To give even a sketch of this very interesting portion of the Etruscan remains, would occupy too much space. The object here is merely to make a comparison between the mode of sepulture of the ancient inhabitants of Ireland, and those of Italy.

The damp climate, and consequent wetness of the soil of Ireland, forbids the general adoption of excavating chambers in the natural rock, nor does the hard stone, of which Irish rocks are, for the most part, composed, admit of such an operation, while the soft tufa of Italy is peculiarly fitted for the purpose; we cannot, therefore, expect to find many similar chambers in Ireland. The Etruscans, however, had also their large artificial hills or tumuli, with long galleries, or passages, leading to the centre, where were lofty chambers, formed of large stones of Cyclopian architecture, in which they deposited the mighty dead.

The monument, or tumulus, called Cucumella, in the plains of *Canino*, partakes of the character of the round tower, as well as of the tumulus. It closely resembled Newgrange, Dowth, and many other Irish sepulchral tumuli, as to its external appearance, before it was opened. Micali gives a very good representation of it, as it stood in June, 1830, which Mrs. Hamilton Gray says is still accurate. All round the base of this tumulus, says Micali, are seen here and there large masses of stone, the remains of a wall which probably surrounded it. Had he been describing Newgrange, he could not have been more accurate; at that place very large stones still remain, and many have



Cucumella



Monte-rozzi

been removed within the memory of man. It is probable, that originally there were large stones placed so closely as to form a kind of wall round the hill, like those of Italy, to keep the base compact.*

The topes of Affganistan are nearly of the same character as this of the Cucumella, and others in Italy; that at Bismarm, figured in Professor Wilson's *Ariana Antigua*, Plate II. is so very similar, that the representation of one might almost be taken for the other, while the Minar Chakri, in Plate IX. of the same work, partakes much of the round tower.

The tumulus, at Cære, or Agylla, described and restored by Mrs. Hamilton Gray, p. 340, &c. the other tumuli of Italy, and those of New Grange, Douth, Ratoath, Cloncurry, Killeavy, in different parts of Ireland, &c., with Marlborough, and others in England, exhibit the same feature and character, having the long adit-like gallery, leading from the entrance to the centre of the hill, where there are two side cells. At New Grange were found two skeletons lying on the floor, with a rock bason and a flat stone in each of the side cells; all these coincidences demonstrate them to have been the work of a kindred people, even if other evidence were wanting.

In the same plate of Micali's work, is a representation of another circular tumulus, which is now called *Monte-*

Micali's description of the Cucumella is as follows:—"The square tower is built solid, and is at present about forty-five Roman palms high, (about thirty-three English feet), of irregular construction, without mortar. The round tower beside it, is hollow and conical, and built with larger and more regular stones, It is probable a similar tower exists on the opposite side of the hill, which has not yet been excavated. The sepulchre below is well built, of large oblong squared stones, having a passage from the base, with an elevation of a sixth, and the steps near it cut out of the rock.

Rozzi. It is about a mile distant from Cornetto, and constructed of large pieces of travatine without cement. This also bears a strong resemblance to New Grange, and our other gigantic tumuli. This plate is copied from Micali.

The similarity of these Italian tumuli, with those of Ireland, is too palpable to require comment.

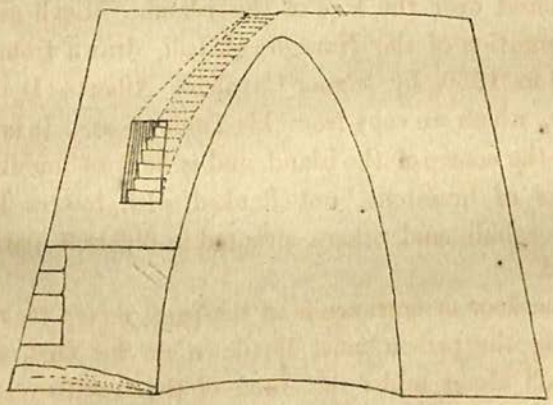
NURAGHI OF SARDINIA.

The remains of the sepulchres of the Phœnician colonists of Sardinia, although differing in minute points, are substantially the same as those of Italy, of Celtic Gaul, and the British islands. There are sepulchral round towers in Sardinia, similar to that in the Cucumella, as to external appearance, which in their interior construction, are very like New Grange, and our other large tumuli.

They are called *Nuraghe*, or *Nuraggi*, and are found scattered over the face of the island. Micali gives a representation of the Nuraghe of Isili, drawn from the original in 1830, by Signor Cavaleiro Alberto Della Marmion, which we copy from his Table LXXI. It is situated near the centre of the island, and is built of middling sized blocks of limestone, not flanked with towers like that of Borghidi, and others, situated in different parts of the island.

The door or entrance is at the base, *facing the south;* to get in, the person must lie down on his face, and drag himself along under the stone of the architrave, which is only high enough to admit a man in this position; once past this, he may rise, and has room enough to stand

Nuraggi of Isili
in Sardinia.



Section

upright. The entrance made in the manner of a cave, goes on increasing in width and height, and there is no difficulty in penetrating to the centre room, which is a chamber, in the form of a cone, ending like an egg at its more acute end. The stones of which this chamber is built are disposed lapping over each other in horizontal lines, and diminishing in size as they approach the top, which is covered with a single stone.

In this Nuraghi there are not the small lateral cells which occur in the others. There is, however, a hole about seven feet from the floor, into which a man may penetrate with great difficulty, leading to a spiral staircase, by which he may ascend to the top of the monument, where was once an upper chamber now quite destroyed.

This description would accurately suit the entrance and interior chamber of New Grange, with the exception, that in that, as in some other Nuraghis, there are lateral cells, and no spiral staircase. The inner chamber is formed in the same manner, of stones lapping gradually over each other, and is of the conical egg shape. The tumulus heaped round, as New Grange, has its parallel on the Cucumella, and the neighbouring tumulus of Dowth being now in progress of denuding on the north side, for the purpose of using for road-making, the small broken stones, of which it is partly composed, will eventually exhibit a similar appearance when exposed to view. The Cucumella is in fact the same description of building as the Nuraghis, with lateral towers, which may have been originally covered with a tumulus.

In Micali, vol. i. 46, is the following passage:—"There are certain buildings, or rather round towers, about thirty or forty feet high, constructed of the limestone of the country, *but without cement*, which gradually diminish in a

conical form to the summit. A door at the base serves for the only entrance to a passage, low at the commencement, which leads to one or more chambers, generally one over the other, communicating by a spiral staircase, which traverses through the thickness of the walls."

"Some Nuraghis are found surrounded by a large terrace, and walls about twenty feet high; others are flanked by minor cones, or lateral towers, and the wall which encompasses the whole is sometimes crossed in its total length by a passage, which leads from one cone to another. These extraordinary and rude buildings of stones irregugularly and roughly cut, exhibit little of the art of building, although very substantial. As we find them very numerous, generally on the top of a hill, or side of a mountain, we may presume they were intended for some public use. Similar structures are found in the Balearic Islands of Majorca, Minorca, and Ivica, which must have been built by the same prevailing nation." (Micali, I. 46, 47.)

Micali does not consider the Nuraghi to have been sepulchres, because "the sepulchre had not monuments to be seen openly, but the tombs were cautiously concealed under ground," not a very satisfactory reason.

My excellent friend, Capt. W. H. Smith, R.N., in his sketch of Sardinia, London, 1828, calls these buildings after the Sardinian manner, "*Nuraggis*, a name," he says, "probably derived from Norax, the Iberian, (grandson of Goryon), or from νεοφξις, a *new extension*. They are strong buildings, in the form of a truncated cone, composed of stones from two to five or six feet square, arranged in layers, without cement; but not so skilfully built as the Cyclopean structures I have observed in Greece. The materials are lava, freestone, porphyry, or such other substances as the respective sites afford; and they generally

crown the summits of hills, commanding plains, where they are seen in every state, some nearly complete, others a mere heap of rubbish.

"The entrance is very low, and though mostly in the eastern side, no regard seems to have been paid to the compass. On entering the structure it is found to extend below the surface of the surrounding earth; the interior space is almost invariably divided into two floors, each consisting of a vaulted room, to which access is gained by a ramp, between two concentric walls, and leading nearly to the summit, where a flight of steps completes the ascent: thus essentially differing from a curious monument at Allaior, in Minorca, where the ramp is exterior.

"The Nuraggis are of two distinct kinds: those which are of the most common have no marks of the chizel, and are constructed of massive blocks, with irregular faces, and smaller stones in the interstices; the materials of the others exhibit exteriors formed by tools, though the stones are not exactly square; but they are placed with a stricter regard to keeping the layers horizontal, and gradually diminish in size towards the summit. Fine specimens of this early architecture are to be seen at Isili, Gemori, Campo d'Ozieri, Balandi, and many other places; but one possessing the most imposing appearance stands between Samughen and Fordongianus, in the district of Busachi, which, from being nearly sixty feet high, is called 'Su Nuraggi longu.'"

Captain Smith describes another, situated on the plain of Giavesu, near Bonorva, which consisted of a large Nuraggi, on a solid construction, below which were three smaller ones at each angle, connected with each other by a covered gallery or way, all constructed of hard lava.

"There have been various conjectures," says Captain

Smith, "respecting the probable object of these buildings; the darkness of their interior, and the fragments of terra cotta found in them, would indicate their having been monuments for the dead; a belief so general in the Sulcis, that they are there called 'Domu de Orcu,' or house of death. Yet the pottery being evidently Roman, and, in some instances, coins of the lower empire indicate only that such was the use made of them at a late period. From their laborious construction, their number, and their general situation on 'cur cureddus,' or eminences, more or less distant from each other, I cannot but suppose they were designed to answer the double purpose of mausolea for the eminent dead, and asyla for the living, especially as many of them are flanked by smaller Nuraggis, having a subterranean communication. But the mystery in which they are involved will probably remain impenetrable, since none of them exhibit the least trace of either literal or symbolical characters."

The Nuraggis bear so strong a resemblance to the Cucumella, and the other tombs in Italy, and also to the description of the tomb of Porsenna, as described by Pliny, and figured by Mrs. H. Gray, that there can be little doubt their original use was mausolea. They have, like the round towers of Ireland, been since appropriated to other uses, and Roman pottery and urns may have been brought into them in later ages; but these circumstances are of little weight, in opposition to the palpable similarity of construction of the other edifices known to be tombs. Their locality and vicinity to Etruria also favour this view of the subject. Of those in the Balearic Islands some are precisely similar to the Sardinian, others have the inclined (ramp, as Capt. Smith calls it) plane-like gallery outside; but an exact similarity of form is incompatible with the

taste and genius of the human mind. If the general outline and features of these structures agree, more minute points of difference will not weigh a feather in establishing a different object or origin.

Considering it therefore established, that the Nuraggis were tombs, and that they were erected by the Phœnico-Etruscans, colonists of Sardinia, we ought to look for an explanation of the name in the language of that people, at once significant and composed of monosyllabic words, expressive of their character and object. We know that the ancients considered honourable sepulture indispensable to the future happiness of the soul, and, therefore, the word should express that idea. This word may be derived from נאן, *happy, good, fortunate,* נא, *going,* זה, *to the earth,* or an honourable and propitious sepulture, which, in the primitive simplicity of the ancient language, well expresses that notion. The vowel in the first word being א and not ו, is nothing, for vowels are no part of the substance of words, and, as before shewn, are written for each other, even in modern times, so much so as to form a rule of orthography.

PILES IN FRANCE.

"France is not without its mysterious towers, which differ from those of Ireland in this respect, that they are square," says my learned friend, Dr. Hibbert Ware, in a letter, dated 24th Sept. 1841, in which he calls my attention to the work of Sauvagere, "*Recueil d'Antiquites des Gaules, 4to.* 1770," usually considered as an appendix to Caylus's great work; in page 158 of which is a description of "*La Pile Sant-Mars,*" near Tours, and also one of *Pile de Pierre longe.*

Sauvagere assigns these piles to the Romans; but that people built no such towers in Italy, or elsewhere, nor is there any apparent ground for such an opinion; it has been, in Ireland, a common error to attribute all unknown structures to the Danes; but that people were not in possession of more than the eastern ports, and parts adjacent. These towers remain as much a mystery at the present day as they were at the period Sauvagere wrote. Caylus denies that the piles were Roman.

The name, *San Mars*, Sauvagere considers a corruption of *St. Medard.* It is twelve French feet six inches square, seventy-seven feet six inches high to the bottom of the roof, which is hipped to a point in the centre; at the angle rises a thin square chimney-looking turret, and there is one on the apex of the roof. From the base it diminishes for about eight feet, where there is a course of cut stones round the whole; another about six feet higher; another forty-eight feet five inches from the ground, between which and the roof are nine square windows, or apertures, placed two, one, two, two, and two.

By adopting the method of proceeding acted upon in the Irish and Scotch Towers, it would be easy to ascertain whether these piles were sepulchral, as, in all probability, they were.

CHAPTER VII.

ROUND TOWERS.—COMPARISON BETWEEN THE ROUND TOWERS OF INDIA AND THOSE OF IRELAND.

THERE is no subject connected with Ireland, which has excited more interest than her ancient round towers; it may be said, and with truth, that Irish history and antiquities have been hitherto a mass of mysteries, difficulties, and anomalies, exhibiting evident marks and demonstrations of a high degree of civilization and progress in the arts, at a very remote period, so remote as to precede all written history, but at the same time subsequently evincing a cadency into a state of comparative barbarism.

This, however, has been the fate of nearly all other nations, and especially those of the West. The paralyzing influence of the incursions of a barbarous conqueror, soon effaces the effects of civilization, from which man recedes much more rapidly than he advances. We must not, therefore, hope to find Ireland an exception to the general rule, or reject the evidence of her former state of advancement, because we find her in a state of degradation at a subsequent period.

We possess no evidence that the Irish suffered from the

encroachment of barbarous nations before the Danish eruption, (I mean by the Irish the Milesian race), and therefore cannot attribute, by any evidence we possess in history, her receding from civilization to that cause. However, a colony cut off from all intercourse with the mother country, by falling into the hands of its enemies, would, in a few generations, feel the loss most sensibly. Want of education speedily shews its deteriorating effects; instead of progressing with the mother country, and participating in her prosperity, and improvement in the arts of civilized life, those arts would soon be lost, and in a few generations be forgotten, especially in times before printing was discovered. The pen would be inadequate to keep knowledge afloat. Its influence is comparatively trifling. Human memory is still more frail. How many persons, now living, would be unable, if called upon, to declare with accuracy the names of their own great grandfathers and great grandmothers. If then, at this refined period, such intimate, and one would fancy, interesting facts, so soon pass away, what reason have we for surprise, that the history of a nation's progenitors should quickly be forgotten? It is only by comparison of the remains of nations, we can hope to arrive at the truth of their history. That comparison supplies us with some satisfactory evidence; it does not, perhaps, produce demonstration. It is unreasonable to hope that it would; but it goes very near it. If we find the same language, monuments, and customs, pervading two distant countries, we may justly surmise they had a common origin.

We find round towers in every respect similar to our own, (nay some of them almost identical, *similar* is not a sufficiently strong term,) scattered over the whole surface of the peninsulas of India.

Numerous have been the conjectures of ingenious persons as to the uses of Irish round towers, which, as they have been generally mere guesses, without premises, are entitled to no attention beyond the probabilities involved in each.

Mr. Geo. Petrie, (in an essay not yet printed, for which the Royal Irish Academy, ten years since, granted a gold medal and a prize,) puts forward the opinion that they were belfries; in addition to which he also adopts the opinion of Colonel Montmorency, that they were keeps for the jocalia of the churches near them, and securities against sudden forays. He has adduced passages from some of the Irish annals or chronicles, which give an account of the building of some two or three round towers, but it may be questioned, whether even positive evidence of the building, *since the times of Christianity*, of one or more round towers, should be considered as conclusive of their general origin and use. Man is imitative, and very likely built the towers, referred to by Mr. Petrie, from the models he found before him. The Rev. Mathew Horgan, a Roman Catholic clergyman in the county of Cork, has recently erected two, one at Whitechurch and another at Blarney; but he must not be supposed, on that account, to be higher authority than any other modern. I have read Mr. Petrie's essay, and must say it failed to convince me of the accuracy of his opinions. It, however, has great value, as it contains the statistics of most of the round towers of Ireland, with their elevations and sections.

The opinion propounded in Mr. O'Brien's "*abominable book*," as it is styled by the writer in the Quarterly Review, is entirely grounded on the solitary circumstance of the Irish word bor, signifying the Phallus. His ignorance of

the localities, as well as of the doctrines of Buddhism was extreme, he talks of *Persian Buddhists*, whereas it does not appear that the name of Budh, was even known in that country. Much allowance should, however, be made for that unfortunate young man, who undoubtedly laboured under aberration of mind, and died suddenly, it is believed, from a disordered brain. His book, throughout, exhibits evidence of a crazed intellect. Buddhism is not the worship of the Phallus, nor in any degree obscene. It is the purest of all systems, the Christian alone excepted, and seems to have been originally the worship of the one Supreme Godhead, corrupted indeed, but freer from idolatry, than any other system among unenlightened nations, who had not heard of, or had forgotten, the revelation to the Jewish patriarchs and prophets, or only of the earliest traditions of those before Abraham. The Buddhist preached purity of morals, and good will to man. Buddhism still prevails throughout the Island of Ceylon, and in the Burman Empire; a more corrupted system also exists in China and Tibet. It once prevailed over the whole of the North of India, and the Western Peninsula, but was driven out by the Brahmins, and the followers of the abominations of Siva.

The first volume of a very interesting work has lately been placed in my hands, by my friend Mr. Norris, Surveyor-General of Ceylon, entitled "*The Mahawansa.*" It is a history of the kings, or monarchs, of that island, and contains the first thirty-eight chapters of that work, translated by the Hon. George Turnour, of the Ceylon Civil Service, a gentleman long resident in Ceylon, intimately acquained with the Singalese language, and otherwise well qualified for such a task. It has an able preface,

or introduction, in which the errors of former writers are fully exposed and refuted.

It is not my intention now to enter into an examination of this work, further than to make a few extracts, illustrative of the character and doctrines of Buddhism. The commencement of the first chapter is as follows :—

" Adoration to him, who is the deified, the sanctified, the omniscient, the supreme Buddho.

" Buddho, immaculate in purity.

" Our vanquisher of the five deadly sins, having, in a former existence, seen the supreme Buddho Dipankaro; formed the resolution to attain Buddhohood ; in order that he might redeem the world from the miseries of sin."

The Buddhists held the doctrine of the metempsychosis, or the transmigration of souls, exactly similar to the Phœnician system of Pythagoras, and they termed their offerings, or sacrifices to the deity, *Baali*.

In the first chapter of the Mahawansa is related the manner in which Gotamo Buddho went to Ceylon, (called by the Cingalese *Lanka,)* for the purpose of sanctifying it, that is, converting the people to the Buddhist faith. He is denominated *the vanquisher*, *the redeemer*, *the saviour*, *the divine teacher*, *the deity*, and other terms, designating him as the incarnate deity. He is said to have been accompanied by innumerable *devos*, angels, or divine attendants. The whole system seems founded upon the ancient and pure system of patriarchal worship, such as we may suppose to have existed previous to the days of Abraham.

Buddho and Baal, or *the Lord*, were probably the same being under another name, and this worship was most likely introduced into India by the Homeritæ, or Arabian Phœnician mariners, before, or coeval with the foundation of Tyre and Sidon in Phœnicia.

It may be well here to state the meaning of the word *Budh* in the Celtic language:—

Armstrong's Gaelic Dictionary, (Scottish)—
Budh, *the world.*
O'Reilly—
buaḋ, *victory.*
buḋ, *the world, the universe.*
—— *life, being, existence.*
—— *cunning, wise, intelligent, skilful.*
Donlevy's Irish Catechism—
bujḋe, *piety.*
O'Brien—
Budh, *the world.*
buaḋa, *victorious, estimable, precious.*
buaḋaŋ, *triumphant, conqueror.*
O'Reilly—
buaḋaḋ, *precious, excellent, valuable.*
buajḋe, *victory, triumph.*
boḋ, or boṫ, *free.*
———— *a phallus.*
Cormac's Glossary—
boṫ, i. e. ṫiŋe, *fire, the sun.*

Here we have the very epithets applied to *Buddho;* the meaning of *Buddha*, a root in Cingalese, signifying *to comprehend;* so Buddho is *the universe, comprehends all things, includes all things, pervades all things, creates all things, knows all things, commands all things, and in him all things exist, conquers all things; he is the vanquisher, the Almighty*; in short, he is *the Lord, the Baal of the Phœnicians and Celts*, in whose language his name comprises omnipotence, omnipresence, and all the other attributes of deity.

Baal, the Phœnician deity, was *the Lord*, *the supreme deity*, afterwards men worshipped the creature instead of the Creator.

DAGOBA.

The dome of these enormous buildings, some of which are said to be four hundred feet high, is a mass of bricks and earth, having a chamber in the centre, containing the reliques of a Buddho. The word *Dagoba*, Mr. Turnour, in his Glossary, derives from "*Dhatu* and *Gabbhan*, *the womb*, *receptacle*, *or shrine of a relic*." According to Upham it is a mausoleum, but of a holy individual.

We can scarcely withhold our assent to the extraordinary similarity which exists between the *Dagoba* of Ceylon, and the conical artificial hills of Ireland, such as *New Grange*, *Killeavy*, *Cloncurry*, *Dowth*, and many others. Where we find an immense conical mound erected over a vaulted chamber, or chambers, the motive for which has hitherto been guessed at obscurely, we have never been able to admit its being adequate to cause such an erection, but on finding similar domes over the reliques or remains of a *supposed incarnation of the deity*, we are instantly supplied with sufficient cause for any effect, however astounding.

This is a fact of no ordinary weight and importance in the elucidation of the identity of customs among the two remotely ancient people, and supplies an elucidation of these mysterious and extraordinary mounds, hitherto involved in deep obscurity. The Dagobas, of India, and the New Granges of Ireland, bear a strong analogy of character, but the topes or round towers of India

and Ireland are nearly identical in structure, and reliques have been found deposited in both. It is more difficult to believe that they did not originate in the same motive, than the contrary.

Many of the dagobas of the East are now mere conical hills, covered with brush-wood, the superstructures having fallen and collapsed over the domes.

There was found in New Grange, when first entered, a human skeleton. The tombs figured by Micali, at Tarquinia, in Plate LXII, 7 & 8, are exactly of the character of New Grange, except that the wall is more perfect, New Grange having larger detached stones surrounding its base. In Mason's Aramea, dagobas are figured so like those in Micali, that any one might be taken as a representation of the other; each is entered by a long gallery from the side to the chamber in the centre. Mrs. Hamilton Gray has given, p. 345, a plate of an imaginary restoration of one of those tombs at Cære, or Agylla, with which is a ground plan, with the gallery more artificially formed than that of New Grange, but much of the same shape and character, having a conical top or point.

There were three distinct buildings among the Buddhists, attached to their religion—the *Wiharrow*, the *Dagoba*, and the *Thupa*, or *Tope*.

The *Wiharrow* is the temple-chapel, or house of worship, generally a quadrangular building.

The *Dagoba*, called by the Burmese and Chinese, *Pagodas*, is a shrine in which was deposited the body, or some relique, of an incarnate Buddho, as a tooth, collar-bone, or other part, generally of *Gotamo Buddho*, called Gaudma by the Burmese.

The *Thupa*, or *Tope*, was a round pillar tower, erected also as *a shrine* over the body, or relique of the body of

some eminent saint, or preacher of the Buddhist faith; or to commemorate any remarkable fact or miracle performed at the place; also to denote the devoted piety of individuals. Many of these *Thupas*, or *Topes*, were erected round the great *Dagobas* (or *Pagodas*), or in the vicinity of the *Wiharrow*, or *Temple*.

These Thupas, or Topes, were *round towers*, having round, conical, or spire-like tops, more or less obtuse, in great variety, which, in China, were erected according to the taste of that people, in honour of *Foe*, the Chinese name for Buddho, and are seen in the patterns on their porcelain, and well known. All the great Burmese Pagodas at Rangoon, Danibue, Prome, Yongdown, Meada, Peaghgumue, and elsewhere, on the Irrawaddy river, have great numbers of them immediately around. In these were found by the British soldiers immense numbers of votive offerings of small images of Gotamo, or Gaudma Buddha, of thin silver, filled with chunam, or some other substance which had been poured into them in a liquid state. Hundreds, perhaps thousands, of them were brought to England by the soldiers. Many images of alabaster were also found. They represented Gaudma in a sitting cross-legged posture.

The Rev. Dr. Walsh read a paper before the Royal Irish Academy, on a small tumulus, lately opened at Kilbride, in the County of Wicklow, in which was found a kind of box made of thin flag-stones, surrounding a small urn, turned down over a bone of one of the joints of a human finger. This must have been a *relique* of some holy person, it could scarcely have been the remains of a burned body, for there was no appearance of carbonization about the stone coffin, or the bone itself.

Here we have, among many others, an instance in

Ireland of the same custom of making a shrine or tope, to preserve a relique of some holy person, in perfect analogy with the Eastern custom.

FOE KU KIE.

In the Journal of the Royal Asiatic Society of Great Britain and Ireland, No. IX., page 108, is an account of a Chinese book called the *Foe Ku Kie*, or the travels of a Chinese Buddhist, (translated from the Chinese, by M. Remusat), by H. H. Wilson, Esq. Director of the Royal Asiatic Society. Read before that Society, 7th April, 1838.

Foe Ku Kie, means an "*Account of the Buddhist kingdoms*," or as M. Remusat has it, "*Relation des Royaumes Buddhiques*," by Shi Fa Hian, a Buddhist priest and pilgrim, who made a pilgrimage to the chief seats of the Buddhist religion at the close of the fourth century of our era. He quitted China in the year A. D. 399, and returned in 415; he was six years on his route to Central India, spent six years there, and three on his return. The whole account is full of interest and importance; but the points which struck me most forcibly, were the accounts he gives of the Buddhists' temples, which were never without *a tower*.

At *Kie-sha*, an eminent Buddhist kingdom, supposed to be a division of Little Tibet, it is said, "the kingdom was sanctified by the possession of a stone vase, which served Foe (Buddho) for a spitting-pot. It was also happy in preserving one of his teeth, over which the people of the country had erected *a tower, a stupa, or tope*." Having crossed the Himalaya mountain range, he arrived at *Kian-tho-wei*, where *Foe* made an almsgiving of his

head, and a short distance to the east, he gave his body to a hungry tiger.

"In both places *lofty towers*, or topes, were erected to commemorate instances of self-abandonment." These places were not visited by Fa Hian, but many towers (topes) have been discovered in Affganistan, and especially between the Indus and Thelum."

At *Foe-tua-sha*, the most magnificent tope, or tower, in all India stood, erected by king *Ki-ni-kia*, sovereign of Kashmir. It was said to be above 400 feet high; this elevation is supposed, by Mr. Wilson, to be much exaggerated; but some of the dagobas, or topes of Ceylon, are not much short of that elevation. It included the round spire, or steeple, which, says Professor Wilson, the topes *seem to have borne*, but which in every instance has fallen down.

This country possessed the kamanduler, or water-pot, of *Foe* (Buddho), which a king of Yue-chi, who invaded the country, and was a zealous Buddhist, was most anxious to possess; and for that purpose placed it on a strong carriage, drawn by eight elephants, but it would not stir; the king, therefore, left it behind, having *built a tower* there, and endowed a monastery.

Fa Hian states, that many towers and temples are situated in the country of *Na-kee*, supposed to lie about sixty miles west of Peshawar.

Several Buddhist towers are described as existing in Malhura and its vicinity, but there is no mention of Brahmins.

A tower was erected near a city on the Ganges to commemorate that Buddho preached there.

In the neighbourhood of Shewei there were many Buddhist towers of great sanctity. This is in Oude.

There are many other passages, showing that on all me-

morable occasions it was customary to build a tower, or topé, to commemorate any religious fact.

Two Buddhist towers are now standing at Bigpore, described by Lord Valentia, and there is another standing at Cole, near Allyghur, as appears from a drawing by my friend Captain Smith, late of the 44th Regiment. His Lordship observes;—"It is singular that there is no tradition concerning them, nor are they held in any respect by the Hindoos of this country. The rajah of Jyanagur considers them holy, and has erected a small building to shelter the great number of his subjects who privately come to worship them."

The reliques of Buddhist saints, even a tooth, or collar-bone, were held in such great sanctity and veneration, as to induce the pious zeal of kings to erect towers over them. In this respect our Irish towers also are singularly identical.

Some years since, Mr. Middleton, who lives in the neighbourhood of Timahoe, in the Queen's County, told me that a peasant having frequently dreamed that treasure was hid in the round tower of that place, induced two others to join him, and went at night, and having removed the earth, came to a flag-stone which they raised, and discovered an urn with bones therein. Mr. Middleton assured me he had often conversed with those men, and had no doubt, whatever, of the truth and accuracy of the statement. I mentioned this fact to Mr. George Petrie, but he repudiated the idea as utterly unworthy of belief.

Some years afterwards I became acquainted with Mr. Moore, of Cremorgen, near Timahoe, and I requested him to inquire into the facts. Shortly after I received from that gentleman a letter, of which the following

Ancient Tower at Bóglipoor.
from Lord Valentia's Travels.

Ancient Round Tower at Coel.
from a Drawing by Capt. R. Smith, 44th Regt.

is a copy, fully bearing out Mr. Middleton's statement:—

"My dear Sir—When I was last in town, you expressed a wish that I should make some inquiries respecting the Round Tower of Timahoe, in the Queen's County; I have accordingly done so, and find that about fifty years ago, some persons were tempted to dig within the tower in search of money, when, having gone as deep as three feet, they found a flag, and over it a very large rib, which they supposed to be that of a horse, on finding which, the search was discontinued till many years after, when some persons again commenced digging in the tower, when having gone down about three or four feet farther than the former persons they found a flag (stone), and under it an earthen vessel filled with bones, having the appearance of being burned. This circumstance caused no surprise in the persons searching, as in almost every sand-hill in the neighbourhood (of which there are a great number), similar earthen vessels, filled with bones, have been found, at from four to eight feet down. I received this account from eye-witnesses on whom I could depend.

"Believe me to be, yours very truly,

"Pierce Moore."

This letter, in my mind, demolishes the notion of these buildings being belfries, or even Christian buildings. Cremation, so far as history informs us, never obtained as a mode of sepulture among Christians, therefore, urns and burned bones being found buried within the tower of Timahoe, demonstrates an earlier period for the erection of the Round Towers.

The opinions and tenets of the Buddhist faith, supply the strongest evidence, that the towers of India and those of Ire-

land originated with the same opinions, and were erected for the same purpose; evidence which, taken as a whole, I never even hoped would be so satisfactory and conclusive as it now appears. In papers published in the Transactions of the Royal Irish Academy, I attempted to show that the Ptolemaic maritime geographical nomenclature of the Indian seas were significant of the local character and peculiarities of each place in the Irish language. This was to me a matter of surprise, but at that time I did not contemplate, that the tenets of the Buddhist faith (the faith, be it remembered, which preceded the Brahmins in India), the most ancient faith of all India, and still of the island of Ceylon, the ancient Taprobana, and the greater part of the further Peninsula of India and China, should be found nearly in perfect accordance with that of the Celtic Druids. Such, however, is the fact, as far as we know of the latter, and the remains of that people in our island also coincide.

Buddha Gaudma is supposed to be an incarnation of the deity. There were many before him, he is now the Buddho. The Lama of Tibet is supposed also to be a living incarnation, or representation of Buddho, by the Chinese called *Foe*, and on the death of his body, the soul immediately is born again in another person. It is necessary to say thus much to account for the numerous holy reliques of Buddha, which have been deposited in many dagobas, topes, and towers in India.

The Buddhist believes in a future state of rewards and punishments, in the transmigration of souls. A bad man may be born again a pismire, a good one, a heavenly being, an angel. Heaven awards not its blessings, or hell its pains eternally, but according to the merits or demerits of the individual.

Buddha issued *ten* commandments! Of these—

1. Thou shalt not kill.
2. Thou shalt not steal.
3. Thou shalt not commit fornication.
4. Thou shalt not say any manner of falsehood.
5. Thou shalt not drink any intoxicating liquor.

These five were to be observed by all his disciples, but by the holy priests are added to the third above recited, "*or admit a lustful desire, or suffer the touch of a woman.*"

6. Thou shalt not eat at any unpermitted hour.
7. Thou shalt not dance, sing, or play music, or see them done.
8. Thou shalt not use high and great seats.

To the inferior priests are enjoined the following in addition:—

9. Thou shalt abstain from the use of flowers, or perfumes.
10. Thou shalt not receive, use, or touch gold, silver, or money of any kind.

The breach of these laws is committed by thought, word, and deed, thus in stealing:

1. The knowledge that the property is anothers.
2. The desire of stealing.
3. Projecting means to steal.
4. Actual commission of theft.

The 3d, of fornication:

1. Desiring a woman, not your wife, or a woman a man, not her husband.
2. Lustful desire in man or woman.
3. Planning a committal.
4. Actual commission.

The 4th, of falsehood:

1. The knowledge of its being a falsehood.

2. The saying it.

3. The making the hearer believe it.

The 5th, drinking intoxicating liquor:

1. The knowledge of its being intoxicating.

2. The drinking it.

3. Suffering under its effects.

There are ten sins: *three* committed by deeds—killing, stealing, and debauching.

Four by words: lying, backbiting, slandering, or speaking to hurt another's feelings, and idle talk.

Three by mind: covetousness, envy, and false belief.

This brief statement of the opinions and belief of Buddhism, clearly shows, that the late Mr. O'Brien totally misunderstood its precepts, and that all his premises being erroneous, his conclusions must be equally so. The religion of Buddha has nothing in common with the obscenities of Siva, or the worship of the Phallus.

I do not mean to say that the Buddhist religion is pure in its practical effects—its theory alone is pure; but it requires something more than pure laws to produce pure lives. It is well said, "It inculcates benevolence, tenderness, forgiveness of injuries, and love of enemies; it forbids sensuality, love of pleasure, and attachment to worldly objects; yet it is destitute of power to produce the former, or subdue the latter. It is like an alabaster image, beautiful in all its parts, but *destitute of life*, and being so, provides no atonement for sin. Here, also, the Gospel triumphs over this and every other religion."

The astronomy of the Buddhist is very striking and ingenious. They have nine planets: the Sun,* the Moon,† Mercury,‡ Venus,§ Mars,‖ Jupiter,¶ Saturn.** One

* Zrru. † Kandu. ‡ Budha. § Sekura. ‖ Angaharu. ¶ Braspaty. ** Henahasu.

named *Rahu, which is invisible*, or eclipsed, and one called *Ketu*. They divide the zodiac into twelve signs, of which but four differ from modern astronomy: *Gemini*, is a husband and wife; *Sagittarius*, a bow; *Capricorn*, a deer; *Aquarius*, a water-pot.

The Buddhist zodiacs are not, certainly, in perfect conformity with the Greek, yet they are all indicative of the same meaning, and unquestionably were derived from the same source, the Phœnician. Much more might be said, but enough has already appeared, to remove the first barriers of incredulity; to induce even the learned to doubt the soundness of the grounds for their unbelief in the common origin of the Celtic and Eastern systems; to call upon them to hear patiently, and weigh seriously, the evidence which can be adduced, and not, ex-cathedra, to put down inquiry with a *sic volo, sic jubeo*, because they have been taught to believe the Greek origin of every thing ancient.

The Druids have long ceased to exist in Gaul and Britain, and none of the Roman or Greek writers afford any satisfactory clue to their doctrines and dogmas, except what we find in Cæsar. We, in fact, know but little of them; St. Patrick's zeal for the Christian faith destroyed all the books of the Irish Druids.

The little Cæsar supplies is, however, of the first importance. To the pen of that great man, we are indebted for what we know of the early history of the British islands. He possessed the highest order of human intellect; he was the greatest soldier, the most profound statesman, and most elegant scholar, not only of his own day, but of the periods which preceded him, at least so far as profane history speaks; and, it may not be saying too much, if we

were to add, of any succeeding era, until one appeared in our days, equalling him in every quality in which he excelled others, and far exceeding him in integrity, disinterested virtue, and patriotism.

Cæsar says—"The Druids are occupied with the sacred duties of expounding their religion, and ordering the ceremonies of their public and private sacrifices. To them the youth are committed for education, and they are held in such honour and reputation, that all controversies, or disputes, both public and private, are referred to their decision. If any offence be committed, as murder, or manslaughter, or any dispute respecting estates, lands, or inheritance, it is the Druids who decide, punishing the guilty, and rewarding the virtuous."

"They teach, as their chief doctrine, that men's souls are immortal, and move from one body to another after death, which they consider important, to stir men up to the practice of virtue and contempt of death. They also teach the youth many points touching the motion of the stars and the heavenly bodies, the magnitude of the earth, the nature of the world and of all things, and the dignity and power of the gods."

Let us now compare the Druid and Buddhist systems, and first their religion. They both believe in the metempsychosis, or transmigration of souls; a system so peculiar and singular in its character and ramifications, as to negative at once the idea, that it could have originated from separate sources; the most credulous and speculative, would scarcely venture an assertion so improbable. If this be admitted, we know that the metempsychosis was essentially an opinion, taught by Pythagoras, and promulgated over the world by the Phœnician people, both in the

east and west. Here we have an argument so conclusive and satisfactory, that enlarging upon it would be an insult to the understanding.

The Druids and Buddhists were both skilful astronomers; of this I have already given sufficient evidence of Cæsar and Upham, and the Mahawansa.

BAAL.

Among other coincidences between the opinions and customs of the Buddhists and the Celts, is to be numbered the *planet worship* of the *Baalim*, which prevails in Ceylon, and wherever Buddhism rules. It will not be denied that the worship of Baal prevailed in Ireland, and other Celtic countries, except by those whose ignorance is only to be equalled by the confidence with which they put forth their pretensions to knowledge. The lighting the fires of the *Bealtin*, on the eve of the summer solstice, the name of Baal scattered over the whole of Ireland in its topography, as *Baal tigh more*, the great house of Baal, in Cork; *Baltinglass*, the Green of Baal's Fire, in Wicklow; *Baal agh*, or Baal's ford, in Mayo; at which place, by the bye, is a round tower, prove the fact; it is useless to multiply examples.

Mr. Upham says of the doctrines of the Bali in Ceylon, (page 116.)

"Planet influence is styled *Bal-le-ah*, *which may bear affinity to Baal.*

"May not the planet worship of Palestine have been the same as what prevails at Ceylon, and is distinguished from devil worship? And may not the images burned by David and his men have been executed *in relievo*

on frames, to propitiate the planetary powers of Baalim, as the Singalese construct them, preparatory to their offerings and dances? Baal was a personification of the animating power of nature, as Jaggernauth is. Has the Singalese *Bah-le-ah*, meaning "*planetary power*," (influence) the same origin as the great solar idol of antiquity? It appears almost probable, that the worship of the visible heavens by the Phœnicians bore a strong resemblance to the system which prevails to this day among the Singalese; though the same hands are engaged, as in demon worship, the system appears to be different. Now, 'supposing the worship similar, the Philistines might make an extraordinary effort at propitiation to secure the defeat of a man of David's power; and their images not being of metal, but of materials like those I have described, on leaving them behind they might be easily destroyed.'"—*Calloway's Illustrations of Scripture.*

That the sun, moon, and planets were the Baalim, which the ancient Hebrews adored, there can be no doubt. Of Manasseh it is said, "that he built the high places of Baal; that *he worshipped all the host of heaven and served them.*" But it is singular, that the word Baal is used in reference to the true God, "*a proof that the deity was often worshipped by the Israelites under the figure of an idol.*" I do not think it follows from the premises, that the Israelites worshipped the deity under the form or figure of an idol. The word *Baal* means *Lord*, or *the Lord*, the deity; and when it became (by corruption) common to apply the term to the *sun*, the *Tyrian Hercules*, and to an *idol*, it was of course prohibited to apply the term to the true God. Herodotus tells us, that at first people worshipped the deity *without a name*, as God, and that, "they formally sacrificed *and prayed to gods in general, as I was informed*

at Dodona, without attributing name or surname to either deity, which in those days they had never heard." Thus Hosea, "And it shall be at that day, saith the Lord, that thou shalt call me Ishi, and no more call me Baali, for I will take the name of Baalim out of her mouth, and they shall be no more remembered by their name." The sun is the greatest object in the visible heavens, and the leader, or prince, of all the inferior stars of Baalim. Whether the magnificent solar god be represented as giving life to the whole animal creation, or only as animating and destroying flies; whether he clothes the hills and valleys with abundance, or gives existence to a destructive serpent; he is still the same acknowledged Sovereign of that Mighty Host, which has received, in all nations, the first and warmest adoration of fallen man."

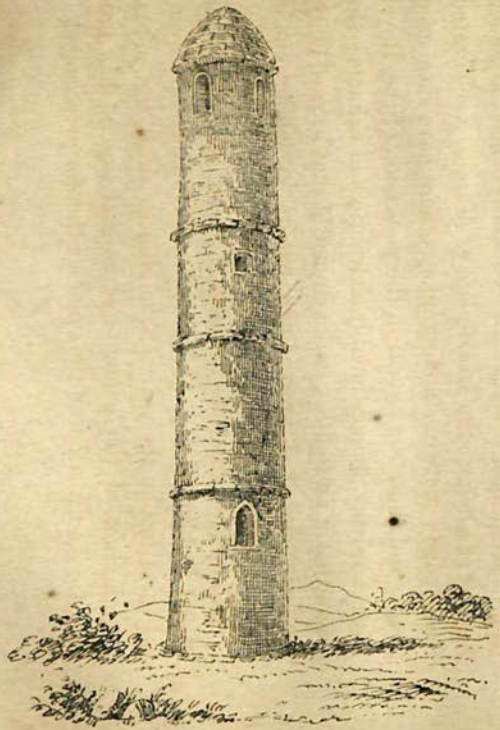
In the countries occupied by the Druids and the Buddhists are found buildings and tumuli of singular and extraordinary construction, so exactly similar to each other, and so very peculiar and striking, that a common cause for their construction in each country, almost forces itself on the mind; it is scarcely possible that effects so very peculiar could have originated from different causes.

These Indian towers, like the Irish, are circular; they are both solitary buildings, with an entrance elevated from eight to twelve feet from the ground; they each have small apertures for the admission of light, at regular distances from the elevation, with four apertures near the top, at the four cardinal points, and each are covered with a round or conical top. The Buddhist writings declare that they were built over the bones or reliques of their saints, or to commemorate some act of their incarnate Buddho. In the tower of Timahoe, an urn was found, which contained human bones.

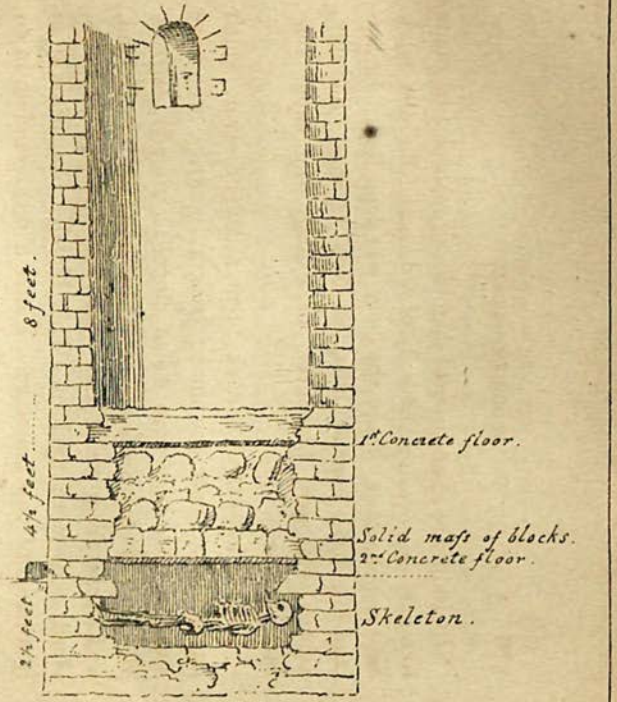
In India are abundance of dagobas, or mausolea of dome like masess, covering the body of a deceased Buddho, solid, save the chamber, where the body was deposited. In Ireland we have conical hills, as New Grange, Killeavy, Dowth, Ratoath, Cloncurry, of exactly the same character.

I shall, however, remark upon a vulgar error, which has had great currency among Irish antiquaries, who have asserted, that they were called clogteac, *steeples*, *belfries*. Bells are of comparatively recent introduction into Ireland, and *clocks*, from which the word has evidently been derived, still more modern. This blunder has arisen from ignorance of the language. I have a memorandum in an Irish MS., that they were called by the people leactaid, that is, *monuments of the dead*; the sound of which has been mistaken by those who, but imperfectly, knew the language; many writers have been misled by this. An error once promulgated by an antiquary of reputation, takes such hold on public opinion, that it soon becomes an established dogma, to question which, even although palpably erroneous, is sure to provoke almost persecution. Vallancey called the golden frontlet of a helmet the *breast-plate of Morain*, a celebrated Irish judge; notwithstanding many others have since been found, and there *are several* in the possession of the Royal Irish Academy, unquestionably all frontlets of helmets; the committee of antiquities, in the council of that learned body, in their very last proceedings, persist in calling one of them breast-plates!

The foregoing is the substance of papers read before the Royal Dublin Society, at their scientific and literary evening meetings in the year 1839. Since which, the actual examination of the contents of several towers, has produced a confirmation of the opinions therein propounded.



Tower at Ardmore,
County of Waterford.



Section of the Sepulchral portion
of Ardmore Tower.
From a Sketch by J. Windell Esqr

I will now proceed to give an account of the examination of the towers of Ardmore, Cashel, Cloyne, Roscrea, Drumboe, and Maghera, in Ireland, and those of Abernethy and Brechin in Scotland.

ARDMORE.

This tower stands in the County of Waterford, on the coast near the entrance of Youghal bay. It is above one hundred feet high, forty-five feet in circumference, fifteen in diameter. It is divided on the outside by projecting bands into four unequal stories, with a window in each, except the upper, in which are four opposite to each other. The door is about fifteen feet from the ground. This is the only tower in Ireland (at least I believe so) which has the projecting bands, in which it resembles much the Indian Towers of Boglipoor. (See plates.)

On the 25th of July, 1841, I received a letter from my excellent and indefatigable friend William Hackett, of Mitchelstown, in the County of Cork, Esq., of which the following is an extract:—

"Middleton, St. Declan's day, (24th July) 1841.

"I hesitate not for one post to hand you an extract of a letter, which I received last night from Mr. Odell, of Ardmore, to whom I had transmitted a copy of your letter to J. Windele, in which you recommended that the digging should be persevered in, and in which you mention the fact of the urn having been found in Timahoe Tower. It must be very gratifying to you that your suggestion has been of such benefit. As Windele, Abell, and I, are bound for Ardmore this evening, I shall take the liberty of writing to acquaint you with the result. Mr. Odell deserves the thanks of all lovers of antiquarian research. I am, &c.

"W. Hackett."

Extract from Mr. Odell's letter :—

"But I will tell you what I did find, which has mystified me not a little. It must be fresh in your memory, that in the former excavation I had to sink through a mass of very large stones, so closely packed together, that it was not easy to remove them; but without any mortar, except where they approached or joined the wall of the tower. This description, however, applies to the two or three lower courses of the stones, for the upper were not so close. Your letter, however, and a little of my own curiosity, determined me on sinking deeper. To work, therefore, I went yesterday, and came at once upon regular courses of immense unhewn stones, so packed and joined in with the surrounding work, as apparently to have formed part of the original structure. These stones were so close, that it was almost impossible to get a crow-bar between them, and they were removed with great difficulty. At length we got up the last of them, and found they had been lying on a bed of mortar, quite level and smooth. This mortar was exactly level with the external base of the tower, and I naturally concluded we had arrived at a *ne plus ultra;* but, to my great surprise, the crow-bar went through into soft mould! So down we still went, the stones standing round like the sides of a wall, and about a foot lower down, across the centre of the tower, and lying east and west, we found A HUMAN SKELETON !!!

"But pray come and see things yourself."

On the 30th of July I received a second letter from Mr. Hackett, of which the following is an extract:—

"Middleton, 29th July, 1841.

"Let me now relate our proceedings since I wrote. Windele, Abell, and Keleher, joined me, and we met Mr. Odell at Ardmore, and on descending, we found every

thing at the bottom of the tower, as described in Mr. Odell's letter, except that the bones had been collected in a basket, the head and feet not having been extracted from the foundation, where they were so embedded, that they could not be extracted. Mr. Odell's letter described the labour in reaching the bottom; let me now describe what appears to have been the manner in which the builders of the tower proceeded. They first went about ten feet, or more, below the surface, and there laid their foundation of large rocks; about four feet from the bottom they laid the body across, the head and feet resting on the rocks at the opposite side, the body lying on a bed of mould, four or five feet diameter; they then continued to carry up the foun dation, the ends irregularly serrated, so as to overlay the head on one side, and the feet on the other; they then covered the body with about two feet of mould, which they covered with a floor of mortar; over this, they wedged in, with such force, as to render them impervious to ordinary labour, large blocks forming a compact mass of unhewn stones, and above them another layer of similar stones, but not so compact; over this were indications of another mortar floor, which being only visible at the edges, indicated a former attempt at exploration. Only about one course or two of large blocks were laid higher than the outside plinth; above these was a loose mass of small stones, five or six feet deep of the same kind of stones as the substratum of blocks, all of which are different from the stone of which the tower was built. I am thus minute in the description, because it has been suggested that, as the skeleton was found lying east and west, as the bodies do in the surrounding cemetery, the tower had been built over a grave unknown to the builders. This induced me to examine it with more care, and I took with me an intelligent

mason, who agreed with me that this tower was certainly intended as a sepulchre, for the whole was carefully and artificially prepared for that purpose; first, laying down a concrete floor, then four successive layers of mason's work, and finally, above these, a second floor of concrete; all this would not be accidentally built over a body previously deposited, for the last floor and the walls rest on the solid rock."

On the 29th of July, I received a letter from my friend, John Windele, of Cork, Esq. confirming Mr. Hackett's statements; and on the 18th of August following, one from Mr. Odell, stating that he had discovered a second skeleton, so embedded in the solid work of the tower, he had "not been able to extract it, but that it can be got out without, in the slightest degree, interfering with, or endangering the foundation, which rests, as I had anticipated, upon the rock."

This last circumstance, clearly demonstrates the suggestion of the tower having been built over a previous grave, to be erroneous.

In a subsequent letter, dated 17th August, 1841, Mr. Hackett sent me drawings of a section of the tower, with floors, masses of stone, and the mould, with the body in situ, (and also of the several grotesque sculptures in the interior of the tower,) which will be found in Plate, *Ardmore Tower*, No. II.

CASHEL TOWER.

The tower on the north side of the cathedral on the rock of Cashel, was the next examined. Permission having been obtained from the Dean and Chapter, on the 3d and 4th September, 1841, Messrs. Horgan, Odell, Hackett,

Abell, Willes, Keleher, and Windele, undertook the task, in the execution of which, they were joined by the Very Rev. Dean Cotton. The door is twelve feet above the external base. The interior was found filled with loose earth, intermixed with human bones, about two feet deep; under this was a mass of solid stone-work, forming the original floor of the building, about five feet nine below the door, through this the workmen penetrated to the rock on which the tower was built; small fragments of charcoal were found at the base of the tower.

It is evident this tower had been examined, the body, or bodies, were deposited between the door and the floor in the five feet nine inches, a space amply sufficient for the purpose; the two feet of loose mould and human bones were part of the debris left after examination. The state in which this tower was found is consistent with having been a sepulchre like that of Ardmore.

CLOYNE TOWER.

In September, 1841, the Rev. Messrs. Horgan, Rogers, Jones, Bolster, D. Murphy, and Messrs. Hackett, Sainthill, Abell, Windele, Keleher, and F. Jenning, proceeded to examine the tower near the cathedral of Cloyne, in the County of Cork. The workmen, after clearing out about three or four feet of rubbish, fallen nests of jackdaws, rotten bones of birds, and stones, came to a solid floor of broken lime-stones laid in gravel, so firmly fixed as only to yield to continual applications of the pick-axe and the crow-bar, under which was found a bed of fine black earth, in which were three human skeletons, two lying beside each other, and a third below; under this was a layer of heavy stones, with a smooth level surface fixed in gravel, under

which were two tiers of light flags, which rested on the solid rock. There is no question of the sepulchral character of this tower, nor can a doubt be raised on that point.

ROSCREA TOWER, TIPPERARY.

My indefatigable and intelligent friend, Hackett, again exerted himself with Mr. Edward Wall, a gentleman of Roscrea, who undertook the excavation. Mr. Hackett transmitted me extracts from letters of Mr. Wall's, of which the following are copies:—

"Roscrea, 16th Feb. 1842.

"I have had two men at the tower these two days, they have sunk eight feet, or within one of the foundation; three feet consisted of earth and loose stones, intermixed with human bones. We then met a floor of rich mortar, which had the appearance of grouting, it was about six inches thick, beneath it was a layer of hard tenacious clay, about fifteen inches thick, with similar clay in layers to the bottom.

"All through there were human bones sparingly interspersed; I found three under jaw-bones of aged persons, but one had the teeth in good preservation, with several thigh-bones, and it is remarkable that they were all found close to the walls. I should infer that the bodies were not buried in the position we found them. Portions of skulls were also found, and the rib of a child. At the bottom we found a bed of clay, in the centre of which was a small round hole, about two and a half inches diameter, into which the handle of the shovel was inserted five feet six inches, without any interruption but the mark of water on the handle."

"Roscrea, 22d Feb. 1842.

"When I wrote last I had got about eight feet below the door, or within a foot of the external base. I have now proceeded four feet deeper, and could not proceed lower as the water flowed in upon us. As we proceeded, the human bones became more numerous and longer, embedded in tenacious clay; I have kept all the bones. The round hole before described, did not reach the length of the shovel-handle, and terminated in a hard impenetrable substance. The irregularity of the interior of the wall of the tower from the door-way downwards, contrasts strongly with the smooth even finish of the wall upwards. The door is due south, a window on the east about twenty feet higher than the door, is topped with stones closing to a point externally, but forms a round arch on the outside. About ten feet higher is a window to the west, an oblong square. There are no other openings; the lower is at present eighty feet high, but has been much more; the door-way is five feet three inches high, and the walls three feet six inches thick; there is a groove of about one inch and a half round the door-way inside, as if to fit a door, and holes for the pivots for the door to swing on, and a large hole for the bolt. There are corbels projecting throughout to the top, placed irregularly, and some broken. The mason-work is not of the irregular character common to our ecclesiastical buildings; I should almost say it was coursed, but not in horizontal lines; in some of the stones small portions are cut out and pieces fitted in, to keep the course regular; some of these pieces are polygons, others square; the mortar was rich and strong. I shall examine the round hole at bottom, if the water abates, as I think it curious."

"Roscrea, 14th April, 1842.

"Since I last wrote, I have carried my researches still deeper in the tower, and found the opening to terminate in seven large round stones which we raised, but as we were working in water (and very cold also), I can only say we met many more bones than before in the same space, but much decayed from the damp. We also found a piece of oak about the size of a hand, about a quarter of an inch thick, which had the appearance of having been charred on one side; altogether, we penetrated fifteen feet from the door-way, and the human bones increased as we descended. I got ladders and ascended to both windows. I found on the stones of the window a figure of an old galley,* and other figures, of which I send you drawings; there was an inscription under the vessel, but it is defaced; the characters were about an inch long. There are two square windows, not one, as stated in my last, and the openings are all in the cardinal points. The door south, the highest window north, the peaked one with the ship east, the other square one west."

Mr. Wall's description is very minute, and, therefore, the more important and valuable. The irregularity of the interior of the wall downwards, while that upwards was so smooth and finished, clearly points out that the lower portion *was intended* for a sepulchral deposit. It was found full of human bones at the lowest portion at fifteen feet from the door-way, and they gradually diminished in the upper portion of the mould and stones. That the tower certainly had been examined before, appears from the dislocated and confused state in which the bones were found.

See Plate.

DRUMBO TOWER

Is situated in the County of Down. My noble friend the Marquis of Downshire, transmitted to me two letters from Andrew Durham, Esq. his lordship's agent, containing a detailed account of the examination of this tower; his lordship, with a laudable zeal to promote science, and the literature of his country, as well as her general prosperity, having directed this tower, and that of Maghera, to be examined.

"Belvedere, Lisburn, 29th Dec. 1841.

"My Lord—As your lordship and party were prevented attending the interesting search at Drumbo Tower, I beg to inform your lordship that about seven feet below where we commenced excavating, we found a skeleton, in situ, laying by compass N. W. by W., wanting both feet from the knees, and the right arm. The earth we removed was of a blackish colour, as if principally composed of decomposed vegetable matter, full of stones; many of which, from the mortar on them, must have fallen from the top and the entrance, which is about five feet above the external level; and on the eastern side, it also abounded in bones of different animals, and a few horns, seemingly of black cattle; under this earth we came to a surface of mortar, this induced us to proceed still more cautiously, and immediately under this mortar we first discovered the skull, in good preservation, together with the teeth; we then laid bare the entire body, a work of no little difficulty, from the wetness and adhesiveness of the soil; we were much inclined to leave the body as we found it, but were obliged to raise it, to enable us to continue our search. We excavated to the very foundation of the tower, without finding anything

else; our intention is, after levelling the surface, to construct a rude stone coffin, replace the bones in their former position, and cover them up again, with the exception of the skull, and the upper and lower jaw, which we think it better, to avoid being stolen, to transfer to the Belfast Museum, with its history. In the earth we found many pieces of charcoal, the skull was lying on the right side, and from the general appearance of the bones, I should think the interment was not anterior to the Christian era, though the dorsal and cervical vertebræ were considerably decomposed.

"In the present state of the tower, there is nothing interesting beyond itself to be seen, as the bones are all removed.

"May I beg your lordship to express my acknowledgments to Lady Downshire, for her ladyship's very polite note; though having a dinner-engagement, I avail myself of twenty minutes to spare, to write this hasty and imperfect account, which I trust your lordship will excuse from the interesting nature of the subject, and

"Believe me to remain, my Lord, with great respect,

"Your Lordship's faithful and obliged,

"ANDREW DURHAM."

"My Lord—As your lordship has accounted for the absence of the legs from the knees down, by supposing the diameter of the tower would not have admitted the entire length of the body, I think it necessary to state that the diameter is nine feet; and what appears still more remarkable is, that the trunk was not placed exactly in the centre, but the head so near the side, that there would have been room sufficient for the body, with its legs and feet, had

* Only attempted to account, D.

it been perfect it would have been in the centre, the mystery seems to me increased by the want of the arm.

"None of the bones found had been acted on by FIRE.

"There was *no flag*-stone, nor floor, either above or below the body, the layer of mortar seems to have been intended as a substitute for a *floor*. There were several jaw-bones, apparently pigs from the size and tusks, but no skulls, with the exception of one of a bird.

"The external circumference of the tower is *fifty-one feet*, the walls being four feet thick.

"I believe I have mentioned every thing of importance, I leave to others to draw conclusions. Should your lordship wish for further information I shall be happy to give it.

"I have the honour to remain, my Lord,
"Your Lordship's faithful and obliged,
"ANDREW DURHAM.

"Belvedere, 31st Dec. 1841."

MAGHERA.

The stump of the round tower of Maghera was afterwards examined, but nothing likely to throw light on this question was discovered; it had been previously excavated, and the bones, earth, and mould, found mixed up together, with several matters of modern formation, among them an iron reaping-hook.

There are two round towers in Scotland, one at Abernethy, in Fifeshire, the other at Brechin.

The Rev. Andrew Small, minister of Edenhead, in Fife, published a small volume on the Roman Antiquities, found in Fife in 1823.* In which he gives an account of the examination of the round tower of Abernethy, from which the following is extracted :—

"There are lofts or floors in it, which are ascended by ladders, and there is a bell placed in it. As to the tradition, that the king of the Picts, or Peghs, was buried in it, the plain meaning is, that it was originally intended for a mausoleum for burying their kings *in, not under it, but within it*, as there is full room for two or three coffins to be beside each other within the square of the aisle ; and it is as clear to me as the sun's beam, that the Pictish race of kings all lie buried in it. I am convinced, that *if trial were made, by digging down about six or eight feet, their bones will be found in full confirmation of this.*"

In the Appendix to Mr. Small's work is an account of the examination of the tower by digging, in accordance with Mr. Small's suggestion, as follows :—

"This experiment was made on the 10th of May, 1821, in the presence of the Rev. Mr. Laurie, Dr. Guthrie, and the writer hereof (Mr. Small). The Rev. Mr. Duncan was from home, but his place was supplied by his brother, and another young gentleman. The sexton, who was employed, had not dug down four feet when he came to plenty of human bones, and the fragments of a light green urn, with a row of carving round the bottom of the neck ; most of the bones appeared to have belonged to the person that had been last interred, as they came up double, and of the same size ; the arm-bones, the thigh-bones, the leg-bones, and all the ribs on both sides, as also part of the

* J. Anderson & Co. Edinburgh.

skull and back-bones, all in a state of apparent good preservation. There was one bone, however, which was dug up among the rest, that obviously appeared to us all not to belong to the human body, which the Doctor declared to be rather the bone of a dog (the thigh-bone). The man, in digging, soon came to thin broad flags, which served either as the bottom of the first coffin, or the cover of another, and by removing one, which seemed to be the largest, found there was plenty of bones below; and thus, after gaining our end in ascertaining the original design of building it, as a cemetry for the royal family, we desisted. After making this important discovery within, we then went out, and soon made another without. When looking up to it we observed, that the first twelve rows of stones from the foundation were exceedingly weather-beaten, old and corroded by the effect of time, though seemingly of a hard and durable nature. The contrast was so great with those immediately above them, that these appeared to be only as if they had been newly built, in comparison with the others. This contrast appeared to best advantage from the west side.

"The sexton has since informed me that he had afterwards dug farther down, and found many more bones, among them seven skulls, all lying together. The flesh was adhering to some of the bones, which the uncommon dryness of the mould must have caused.

"When bells began to be used, on the introduction of Christianity, a bell was suspended in it."

This reverend and worthy individual is entitled to the credit of first pointing out the original intention and use of the round tower, although all his speculations respecting them may not merit full credence, yet he is deserving of praise; his book is very little known; I

saw it first last year, it was lent me by the Rev. Mr. Fitzgerald Day, who bought it in Edinburgh, on his return from a tour to the north of Scotland. The same idea had struck me from reading the travels of Fan Hian, in the proceedings of the Royal Asiatic Society.

BRECHIN.

My excellent friend Hackett has transmitted me a copy of a letter he has received from D. D. Black, of Brechin, Esq. of which the following is a copy :—

"Brechin, 13th April, 1842.

"Dear Sir—The obstacles alluded to in my last letter having all been removed, Mr. M'Cosh and I proceeded on this day week, (Wednesday, 6th April,) to excavate the interior of the round tower of Brechin. Sir James Carnegie, of Southesque, baronet, our principal heritor, taking an active interest in our proceedings, and Patrick Chalmers, of Auldbar, Esq. having volunteered in the most handsome manner, to pay all expense, although, unfortunately, from his bad state of health, he is unable to witness our proceedings, and has, in consequence of severe indisposition, been obliged to resign the seat he held in parliament for this district of Burghs; a circumstance which has thrown this quarter into a fever of politics, for it will be no easy matter to find a man possessed of all Mr. Chalmers' qualifications to fill his room. The round tower of Brechin, you will recollect, has a door-way on the west-side, the cell of which is six feet seven inches from the ground, and this door-way being filled up with stone-work, our first proceeding was to open it. I went down on Wednesday morning, at six o'clock, (I wish to be minute,) accompanied by Daniel

Black, carpenter in Brechin, and James Jolly, mason in Brechin; and these tradesmen, in my presence, carefully removed the stones which blocked up the door-way, leaving the arch free and uninjured, and displaying a handsome entrance into the tower. A set of wooden steps were then fitted, to give access by the door, while precautions were adopted for shutting up the tower when the workmen were not there, so as to prevent any person introducing *modern antiques* for our annoyance. After removing some old wood, and other timber, recently placed there by the church officers, James Jolly was left alone, as the circle of the tower did not give scope for more workmen. He then proceeded to dig amongst the loose earth, and has been so employed till to-day, being from time to time visited by Mr. M'Cosh and me. Each shovelful, as dug up, was carefully sifted, and thrown into a heap. The sifted earth, when accumulated into a small heap, was then thrown out at the door of the tower, and down the wooden steps alluded to. After this the earth was put, by a spade at a time, into a barrow, and wheeled to a corner of the churchyard. Here again the earth was thrown by a shovel into a cart, and then driven away. By this repeated *handling*, I think it next to impossible that anything of the least consequence could have escaped observation. I directed James Jolly to keep a regular journal of his proceedings; and each evening, when he gave up work, be brought to the British Linen Company Bank Office, and left with the accountant, Mr. Robert Lindsay, the articles found each day; and Mr. Lindsay again labelled and marked the articles so found. David Black, the carpenter, is Mr. M'Cosh's tradesman, a master-workman, and an individual of undoubted character; James Jolly is a journeyman-mason, a very intelligent man, and a person upon whose integrity ample reli-

ance can be placed; and Mr. Lindsay, with whom I have been acquainted through life, and who has now been with me for thirteen years continuously, is a man of the strictest probity. I am fully satisfied, therefore, that we have got a careful and correct account of every thing found in the tower. James Jolly has now dug eight feet below the door-sill, that is, about one foot five inches below the external ground-line, and hewn basement, or plinth of the tower, and has come to where the hewn work ceases; and rude undressed stones form the building at this depth; we stop until we hear from you. We have not reached the native rock on which the tower is built; but we have now reached the clay and till, or sand-rock, which appears to have been disturbed, as it were, what had been dug out for the foundation, and thrown into the centre of the tower. Until this depth we have dug through a fine mould, composed of decayed wood, and other vegetable matter, mixed up with a little animal matter. We found a quantity of peats, and a good deal of dross of peats, or refuse of moss; and we also found great varieties of bones, principally sheep-bones, especially jaw-bones of sheep, some bones of oxen, and a few human bones; these last being vertebræ pieces of skulls, toes, and bits of jaw-bones. These bones were found at all depths; but we found no bones of any size. We have likewise got a quantity of slates, a hewn-stone for the top of a lancet-shaped arch, part of the sill of a window, with the base of a mullion traced on it, some basement-stones, and others of coarser workmanship, oyster shells, buckies, or sea-shells, nails, buttons, bits of copper and verdigris. Two small lumps of bell-metal, several little bits of stained glass, and a part of an elfe arrow, have also been found at different depths; and yesterday we found the remains of a key and some charred

wood. But what will most please your pagan friends is the fact, that since we began we have each day found various pieces of *urns*, or jars. None of the pieces, although put together, form a complete urn; but I think amongst the pieces I can trace out three or four distinct vessels. One appears to have been of *glazed* earthenware, and to have had little handles, like the Italian tascia; while round the inner ledge there are small round indentations, about a third of this vessel's remains, as marked by the dotted lines. Two other vessels are of clay, regularly baked apparently, but not glazed, one is slightly ornamented round the edge; the indentations being evidently made by alternately pressing the thumb and forefinger horizontal, and the thumb perpendicular, in the wet clay. Now, how came all these things there? I am afraid you will set me down, not for a pagan, but for a veritable heathen, when I say, that my opinion is, the slates, glass, wood, and iron, had been tossed in at what, in Scotland, is called the reformation, when our Scotch apostle, John Knox, drove your Roman Catholic apostles from what he termed their rookeries; that the bones, and a great part of the animal and vegetable matter, had been carried to the top of the tower by the rooks and jackdaws (kaes of Scotland) for building their nests and feeding their young, and had tumbled from thence to the bottom of the tower; that the peats, and the rest of the stuff, had been thrown at various times into the bottom of the tower, as a general receptacle for all refuse; and that the fragments of urns, or jars, are just the remains of culinary articles belonging to the different kirk officers.

"After this declaration, can I expect to hear from you again, advising me what farther we ought to do in regard to our round tower, which in my eyes remains as great a mystery as ever. The steps of the church of Montrose were

rebuilt some eight years ago, on the site of a steeple which had existed beyond the memory of man. It was thought necessary to dig the foundation of the new tower deeper than the old had been founded, and in the course of this excavation various skeletons were found buried amongst sand and gravel, the subsoil on which the town of Montrose stands. The fact of bodies being buried below towers and steeples, will scarce prove the erections to be either Christian or pagan.

"The tracings which you sent of Cloyne tower, represent very closely the style of building of the round tower of Brechin, especially where two or more horizontal stones are connected by a smaller perpendicular one; and also, where one is laid with a little toe, or thinner part of it, projecting, as it were, beyond itself over another stone. In Brechin too, as at Cloyne, we find it impossible to drive a nail into the joints of the door, while into some parts of the general masonry I have thrust my cane with ease for several inches. Sir W. Gell, you remark, gives drawings of a similar mode of building at Rome. But is not this just a mode common to all nations in their rude state, who put up as large stones as they can find, or move with ease and bring them together by means of small pieces.

"(Signed) D. D. Black."

It should be observed that the body in Dromboe tower was found lying N. W. and S. E.; but that tower had certainly been examined before, and the bones dislocated from their original position.

It is scarcely necessary to apply this evidence, or to sum up what has been adduced, in order to satisfy the most incredulous, that the round towers were sepulchral mausolea, like those of India and Italy, erected for the deposit of the bodies of eminent individuals, most likely of the

spiritual hieorophants of the Celtæ. That they have been also applied by Christians to the use of belfries, is not only probable, but certain; that some of them have been erected since the Christian era is also very probable, and possibly with a design and object very different from those of the founders of the oldest towers: man is imitative; change of faith did not remove the veneration due to the tombs of their ancestors, which have ever been held sacred by all nations of antiquity.

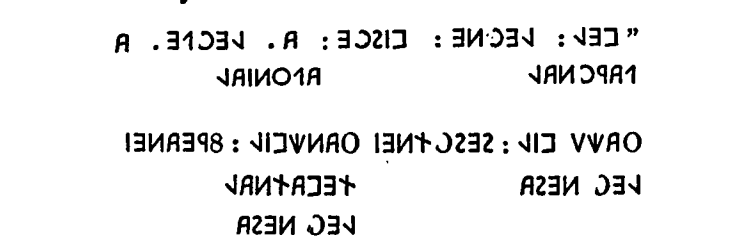
This long-agitated *questio vexata*, may now be considered as set at rest. The Essay which gained the gold medal of the Royal Irish Academy ten years ago (which has not, and that of Mr. O'Brien, which has been published), are both found erroneous in their conjectures. The delay of the appearance of the former has rendered it an abortion confuted while yet unpublished; if it ever appears, it may be useful as a statistic account of the present appearance of the round towers, but for showing the object for which they were erected, it will be altogether worthless.

FUNEREAL RITES.

Although it is no part of my present undertaking to give translations of the numerous funereal inscriptions in Lanzi's work, still I am induced to offer a few observations, in order to correct the erroneous impression his explanations have made. He has uniformly explained them as *proper names* of the defunct, whereas in *most*, if not in *all*, cases, they are but moral aphorisms and reflections upon death and the grave. For example, I select an inscription from page

289, copied by Mrs. Hamilton Gray in page 496–7, and from which that lady has compiled a fanciful and ingenious pedigree of the *Lecne family*.

Lanzi's entry is as follows:—



Vel. Licinus Vescus Larcarna N.
A. Licinius A. F. Altenia N.
Tanaquil Sextia Licinesia.
Tanaq. Prilia. Tebatine. Nat. Licinesia."

Mrs. Gray gives a different version of the inscription in Roman characters, which she thus translates:—

"1. Fel, or Velius Lecne, son of Fisce Lecne, by a lady of the house of Larcne.

"2. Arnth Lecne, son of Arnth Lecne, by a lady of the house of Althne.

"7. Arnth Lecne, by a mother of the house of Fuisine.

"8. Arnth Lecne, son of a mother of the house of Fusine, and of a father, whose name was Arnth Lecne.

"3. Tanchfil, of the family of Seftcne, wife of a Lecne.

"4. Tanchfil, of the family of Phrelne, by a mother of the family of Tebatne, and wife of a Lecne.

"5. Larthia, of the family of Tite, wife of a Lecne; her mother was of the family of Caine.

"6. Larthia, of the family of Fuisine, wife of a Lecne."

Mrs. Gray has been misled by Lanzi's blunders. To pre-

vent others falling into the same error, I give what, doubtless, is the true rendering of these inscriptions:

beul leaḋ ŋa ꝼɪr ca la aṁac ŋall.

There is no knowledge beyond the bier, and at the mouth of the grave.

a leaḋ ŋa ab aṫ ŋ al

From the grave the river hath no ford or (stepping) stone.

ṫaŋ ċo bɪl ꞇar ac aṫ ŋa ɪ leaḋ ŋa ꞇa.

The stream of time ceases at the mouth of the grave.

ṫaŋ ac bɪl ꝼṁac ab ŋa ɪ ṫa baṫ ŋall leaḋ ŋa ꞇa.

That is, *The stream of time ceases at the mouth of the bleak river beyond the grave.*

These aphorisms are very similar in character to an inscription on a stone found in the churchyard of Llandervailag, near Brecknock, in the Irish character and language:—

"ṫaṁ ɉa ŋaɉl ꝑaŋ

"*beyond the country of evil and pain.*"

This stone was Christian, but of great antiquity; a rude figure of a man, with a cross over him, and under him the inscription in an entablature, and below that a pretty interlacing, similar to what is seen in old Irish MSS. This inscription I take to be of the period when Wales was a Roman province, about the second or third century, before the Welsh or Picts had conquered that country.

The customs of nations, next to their language and monuments, tend to show identity of origin. Where a community of ceremonial rites, either religious or funereal, exist, a common origin is indicated. Nations worshipping the same deity, and having the same formulæ for their funereal rites, may fairly be concluded cognate.

In many unfrequented districts of Ireland, where the

Irish language only is spoken, the custom still prevails of hiring women to lament at funerals, who bewail and cry with all the outward indications of real grief. I have seen them rushing out from the house of the defunct, generally in pairs or threes, tearing their hair, or appearing to do so, and making the loudest ululations for several minutes, when they would suddenly cease and retire, and be succeeded by others, who would go through the same gestures and cries, declaring the virtues of the deceased, and the melancholy consequences of his departure, sometimes in verse, which is called tuireamh, or *dirge*, or caoine, or caoineadh, pronounced *keen*, that is, *lamenting for the dead.* This kind of poem generally sets forth, not only the good qualities of the individual whose departure was the immediate cause of lamentation, but that of his or her ancestors for several generations. This custom, though now only practised by the lower orders, was once universal, and many tuireamh, or caoine, were committed to writing, and are to be found in great numbers in the Irish MSS. These mourners sometimes sing their dirges and lamentations in a melancholy kind of metre, in regular chaunt and cadence, which is heard to a great distance with an effect not unpleasing; but at other times, and that of more frequent occurrence, it is more like the hideous howl of "*Ullalu, pillalu, ullalu, why did you die?*" &c. It is also to be observed, that these hired mourners, or *keeners*, are always *women.*

This practice is evidently exhibited in several of the sculptures on the Etruscan tombs, particularly on one now at Chiusi, figured by Micali.* There are the four sides of a square tomb.—No. 1, exhibits a lady just dead, laid out on a

* Table LVI.

bed, with a linen sheet over her mouth, under a canopy of drapery, with women tearing their hair and throwing up their arms in the expression of violent grief. At the foot of the bed stands another female playing on the double pipe, apparently to regulate the cadency of the lamentation, and a little girl is standing beside it in tears. No. 2, exhibits five other women in similar attitudes of violent grief. No. 3, are four individuals as mourners, with wands in their hands, a custom still common in Ireland. No. 4, contains two sitting, and three standing figures of women, holding what appears to be grave-clothes, as if preparing them for the body; but this is much injured, and partly defaced. Table LIV. and LV. contain similar tombs, and there are numerous examples of women lamenting for the dead in many of the fresco paintings on the walls of the chambers.

Ottavio Mazzoni Toselli, in his *Origine della Lingua Italiana*,* gives an interesting account of a similar custom which prevailed in Italy, and even among the Romans, for many ages, of women, called *Præficæ*, to lament at funerals. CALLEPINI explains this, "mulier in funere conducta ad lamentabilem cantum, quæ defuncti facta laudat, ita dicta, quasi in hoc ipsum præfecta." STEPHANUS, "*Præficæ* dicebantur apud veteres, quæ adhiberi solebant funeri, mercede conductæ, ut flerent, et fortia facta laudarent." PLAUTUS, in Frivolaria, "Superbóque omnes argutando *præficas*. Idem Truc. Pæficæ quæ alios collaudare, a se verò non potest. LUCILIUS lib. 22. Mercede quæ conductæ, flent alieno in funere *præficæ* multo, et capillos scindunt et clamant magis. NÆVIUS, Hæc quidem me Hercle præfica si mortuum laudat." This name was evidently borrowed

* Bologna, 1831.

from the Etruscans, and means *a concert of tears, or weeping*, bɲeɟr, *tears*, ꝼloc, *concert*, ⍺, *the*.

Toselli says, "It is well known that the rich Romans employed women, called *præficæ*, paid that they might feign tears, and make lamentations and extravagant gestures of despair, when accompanying the dead to the funeral pyre. This custom continued to be used in Italy to the fourteenth century." Muratori says, "That this custom, appearing superstitious to our rulers, and exciting ridicule by its mockeries and false howlings, and its praise being equally bestowed on the worthy and the base, it was judged better to put it down. The statutes of Milan, 1292, of Ferara, in 1296, of Bologna, in 1297, and Modena, in 1327, forbid these ceremonies."* They are described by *Bon Compagno*, who lived at Bolognia, 1213, as follows: "In the city of Rome they paid women that they might weep over the bodies of the dead, and sing of their nobility, riches, and praiseworthy acts, with dishevelled hair, now sitting, now standing, then on their knees, with querulent voices narrating the exploits of the deceased, and accompanying the end of each verse with exclamations, '*Och, Och, Ech, Ech,*' which were repeated by all the auditors in chorus. But these tears were of *price*, not *grief*."

This custom prevailed in Italy for ages beyond memory, or record, and the people adhering to it notwithstanding the ordinances, these women were excommunicated by the decrees of several councils.

The discovery of the *Sepulcro dei Volunni*, as it is called, in Perugia, in February, 1840, supplies us with inscriptions highly illustrative of the practice among the Etruscans, of these hired female mourners for the dead. The

* Ghivardacci, p. 347.

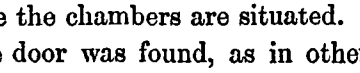
laborious and learned Vermiglioli, published at Perugia an account of this extraordinary chamber of the dead. It had not before been examined, and its contents were in their pristine beauty and location, nothing having been altered, but what the crumbling operations of time had accomplished; some of the bronze pegs and hooks had been oxidated, and the terra cotta lamps suspended, by them, had fallen, but in other respects all was in perfect order. Vermiglioli, though a follower of Lanzi, is a candid writer, and honestly acknowledges how little dependance can be placed on his interpretations. How learned scholars and intelligent men can persuade themselves to grope in the dark, and continue to follow a pursuit with such light, is astounding; but nothing will discourage the inquiring mind of man. Till now not a scintilla of light has appeared on the subject of Etruscan antiquities.

The following is an abridged statement of the account given by Vermiglioli:—

"In February, 1840, in the same ground where the necropolis of the Pomponia family was discovered at the end of the eighteenth century, in a cave of some depth, but without any indication of a chamber of the dead, was found collected, and without order, twenty sarcophagi of travertine, with inscriptions, partly Etruscan and partly Latin; a small one of clay, of not despicable art, and another elegant little urn of fine marble, with a Latin inscription, surmounted with a cover of a new and strange form, but very beautiful and important addition to the stock of Etruscan antiquities. With them was found a few bronze and terra cotta articles of little importance. If it does not supply us with riches in these respects, it furnishes a fine specimen of a noble sepulchral chamber, cut out in the soft tufa. Afterwards was discovered the interior of

the entire Ipogeo, with the monuments which render it so rich untouched. In this case we had not to regret the ruin, which in other chambers had taken place, having already been visited and plundered. It was discovered by Count Baglioni and S. Lazi, agent to the monastery of St. Lucia, on whose estate the chambers are situated.

The entrance door was found, as in other cases, closed by a squared flag-stone of travertine, and formed of two posts and lintel of the same stone. The novelty and singularity of this noble monument commenced at its entrance. On the right jamb of the door was found the following inscription, written in perpendicular lines:—



ฯกา ฯ๋ ไ๎ฯ ฯ๋ ϸel ๅ ๓๗ฯ ๅ๎.

"*A judge brought on that day with great lamentation of women.*"

Vermiglioli ascribes these chambers to the family of the *Volumni*, but he does it with fear and doubt, quoting Girolamo Amati, a celebrated Hellenist—"That the body of the Etruscan language, even now inaccessible, will undoubtedly be found composed of primary roots, Asiatic, Lydian, Phrygian, Thessalian, *of which who knows a word*?" It was much more probable that in one sole ancient language all its roots were to be found, as it has in the Celto-Phœnician.

The triangular space over the door of entrance in the inside was ornamented in bas-relief, with a radiated crest of the rays of the sun, of which only a portion remains, and two dolphins with their heads downwards. And on

the right side of the door is the remains of a large wing, raised in the tufa stone.

On the sides of the great chamber there opens eight smaller ones, all constructed upon the same regular plan. On the partition of the right hand cell is the head and neck of a crested dragon, in terra cotta, nearly as high as a man, coloured in fresco, with a tongue of white metal. These heads appear in all the walls of the minor cells, and twice in the largest, possiby to suspend something to, which was found common in other tombs.

In the second chamber, on the right hand, is sculptured the figures of two owls.

The third lateral cell, on the right, has no jambs, or architrave, but is cut in the rock only, in the form of an arch, a little inclined, and it and all the other cells are without ornaments on the walls.

The end of the principal cell opens to a square tribune, where are placed seven sarcophagi, of exquisite workmanship, in beautiful condition, which excite surprise, and are well worthy of the consideration of artists, savans, and amateurs.

The entrance to the tribune is flanked by two wings united above, and the usual half figures of serpents.

There was a helmet and two greaves, leg-pieces, and part of a round shield of bronze found in the tomb, among some other bronzes of little value, most of which were nearly destroyed by time.

Over the entrance of the tribune is a round shield, in which is sculptured the head of a youth, of very elegant form, with tresses beautifully arranged in curls cut in high relief, the long hair twisted under his chin. On the two sides of the shield are two scrolls, on the top of each a bird. On the left hand is the bust of a man with a lyre

behind him; on the other side is another bust of a man, with a staff over his shoulder, thereon a small basket.

On the middle of the covering arch of the entrance to the tribune, there was found suspended from the roof, upon the hook of a small metallic-rod two little winged statues, of baked earth, the heads covered with helmets.

"There has not been discovered in Etruria any monuments where the Gorgon heads are in greater plenty, or more masterly workmanship than in this tomb, that type so often repeated in the urns of Etruria. The most beautiful specimen of which is in two terra cotta fragments found on the floor, most likely of the lamps found suspended to the feet of the two little statues.

"The seven sarcophagi found in this chamber are of the most exquisite taste and workmanship, and all bear inscriptions well painted in black, perfect, and larger than usual, ornamented with fine sculpture, and some peculiarities which we, accustomed to inspect such matters, have not observed in any other, either in Perusia or elsewhere, which gives to these monuments a peculiar character among Etruscan antiquities, except one which is of white statuary marble, the other six are of the travertine of the country; but to render them of greater value, and more noble appearance, the front and sides are covered with a strong shining plaster, that at first look they might be supposed all of white marble. And we know how perfectly the ancients succeeded in rendering compo so white, shining, as solid, that it has remained unimpaired after the lapse of so many centuries.

"The better to understand these sarcophagi we will commence our description of the first on the left hand as you enter the tribune, although most probably it was the last placed there, because the Roman inscription there

engraved opens a way to explain the others with some degree of certainty.

P. VOLUMNIUS. A. F. VIOLENS.
CAFATIA. NATUS."

Vermiglioli enters into a long discussion respecting the noble family of the *Volumni*, and referring to the celebrated Perugian inscription, translated in our first volume, supposes *Volumnius* to have been mentioned in that stone, but this is a mistake, and the Latin inscription an evident attempt to give a colourable meaning to the others, and make them accord with Lanzi's interpretation of the funeral inscriptions of Etruria. He supposes them all, like the Roman, to be names of individuals and families, now, however, that we know the meaning, and are able to read them, they are all found to be moral aphorisms and reflections, and therefore, the speculations of Lanzi, and his followers, can only mislead. I by no means would suggest that the learned and candid Vermiglioli had any knowledge of this evident fraud, but I confess my surprise that so intelligent a scholar, and able antiquary could have been deceived by such a clumsy and palpable forgery. The form of the characters in which this pretended inscription is cut upon the Etruscan tomb, is quite sufficient to declare its modern origin. It was cut upon the only *marble sarcophagus* found in the chamber, and it could not have been cut upon the others which were, for the most part, of plaster. The fabricators, whoever they were, sought for early consular names, and fixed on *Volumnius*, as that occurs in Livy, VIII. 42, and X. 13, A. U. 448, and 458, indicating a continued consular dignity in the family. It is unnecessary to say more, than that the modern form of the characters of the inscription declare it a fabrication.

I have felt a strong desire to give plates and descriptions of these beautiful sarcophagi, but to do them justice would occupy more time and space than I can command; I must, therefore, limit myself to a few observations, upon the inscriptions, which instead of being the names of the *Volumni* refer exclusively to the lamentations of women at the funerals of these departed magnates.

Four of these sarcophagi are square, and support figures on couches similar to those given in our plate of the writer, with a scroll in his hand, and the left elbow resting on cushions. In the right hand of each is a round tascia, or cup, and round the neck a torque, exactly like that on the plate just referred to. On the pediment is a square compartment, in which is a winged-head, very like that of Minerva figured on our plate of the nautical compass, with the addition of the neck; and in the four angles are four round tascia, like those in the hands of the figures. This description answers for four, the fifth differs in having a figure of the deceased, instead of being recumbent, sitting in a chair, and has a ring on the third finger of the left hand.

The principal sarcophagus, placed in the centre of the tribune, is elevated on a pedestal much higher than the others, has a recumbent figure, with the torques round its neck, and holds a tascia, or cup in its left hand; in other respects the centre is very similar to the others. It is supported by two beautiful sitting winged-figures, clad in elegant drapery, that on the left holding a lighted torch over the left shoulder. The figure on the right may have had also feet, but the left arm is off, and with it the torch. Between the two winged-figures is a fresco painting of four figures, extremely well sketched; one female with a frontlet of gold on her head, the other three without any ornament.

At the door of entrance to these chambers, is the following inscription, cut in the tufa stone, very perfect and clear:

MAVMIVƎƎOϽAVONϽA
ϽVI ƧVOVAƎVƎϽA
ƎƆƎOV I) AIOVƧ
ap ay ʊ) lap aʊ ϸel) ɯɳa ıı
apb ɳa al ʊuϸ) up
ϸa ʊ) ac) ll ʊeaċ e

"*The passage to that ground, which with the lamentation of women is the end of all. The entrance to the grave, that melancholy abode.*"

At the entrance, of what Vermiglioli calls the tribune, is the following:—

...I MVOƎƧ
...I...ƎϤ VIV A ↄ VOƎƧ I

This inscription is imperfect, wanting several letters, but enough remains to indicate its import.

ϸeʊ om)
cave solitary in
) ϸeʊ u ca) bu pe
in cave from house in was with
) e
in it

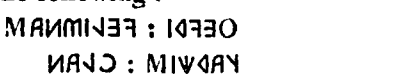
It had, no doubt, a reference to the solitary sepulchre, and was similar to the foregoing inscription.

On the lid of the marble sarcophagus, on which the Latin inscription has been interpolated, is the following Etruscan inscription:—

ꓤAIϮA8 A ↄ .VA .AVMIVƎƎ . IV1
bu) ϸel) ɯɳa au ca ϸa ʊ) al

"*Lamentations of women were heard when he was conducted to the house of all.*"

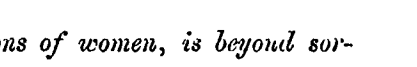
On the first sarcophagus is the following :—



tḋ fḷḷ fel ȷ mṁa ȷr
tạṗ cȷoṛ ac clañ

"*This man, with lamentations of women, is beyond sorrow, with his children*" (*family*) (*clan*).

On the second sarcophagus :—



ạuḋall e fel ȷ mṁa ȷr ṫe fḷḷ ṭa
ṅo fḷḷ bṁa al ac clañ

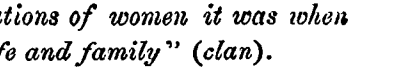
"*Deafening from the lamentations of women it was when this man was taken from his wife and family*" (*clan*).

On the third sarcophagus :—

lạṗ ṫȷ fel ȷ mṁa ȷr a u leaṛ

"*To this ground was he taken from the light, with great lamentations of women.*"

On the fourth sarcophagus :—



fel fel ȷ mṁa ȷr a u leaṛ

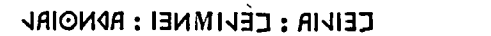
"*The most extreme lamentations of the women attended this man's funeral.*"

On the fifth, or principal sarcophagus, which occupies the tribune, the following :—

aṗ aṅ ṫȷ fel ȷ mṁa ȷr a u leaṛ

"*With the lamentations of women he was taken from the light.*"

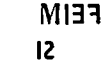
On the sixth sarcophagus, under the chair of the sitting figure :—



be ɔ lɔ a ꝑel ɔ ɱɲa ɔ aɲ aɲ ȯɔ al

" *By night with the lamentations of women conducted to the abode of all.*"

There is another imperfect inscription as follows :—



Most of the funereal inscriptions in the third volume of Lanzi's Saggio, last edition, are of a similar character and import. None that I have as yet examined are names of the defunct.

CHAPTER VIII.

GEOGRAPHY OF ITALY, ETRURIA, ETC.

Before we commence our examinations into the geographical divisions of Italy, it is necessary to say something of that portion of the world with which the Phœnicians became, for the first time, acquainted, after their settlements in Syria, since called *Europe*, by an accident as trivial and unlikely to happen, as that by which the new world in modern times was denominated *America*, that is, by a blunder of the Greeks.

The fable of the rape of Europa by Jupiter, of his taking her to Crete, and there being father, by her, of Minos, Sarpedo, and Rhadamanthus, and of the search for her, &c. was a mere nautical allegory, of which the following is the substance. When the Phœnician Homeritæ had discovered the Mediterranean, by crossing over the land to the Red Sea, or proceeding down the Nile, from Nubia, and formed their stations or factories at Byblus, Sidon, and Tyre, they sent out vessels to explore the Mediterranean—e, *it*, u, *from*, ɲo, *to go*, bɑ, *was*, ƭuɲ, *voyage*, ɲoɾ, *to the promontory*, i. e. *it was to go from on voyages to (Italy) the promontory*. This was, by the Greeks taking, as usual, sound for sense, made into a *lady* and a *bull*. ƭuɲ ɲoɾ must be the

Greek ταῦρος, and therefore the lady Europa was to ride the bull to Crete, which was one of the first discoveries and settlements. Of the *children*, or *results*, Minos has already been explained, as ηιλαη, *mines*, ηορ, *knowledge, or the art, of-mining. Sarpedon* may be ταη, *great*, βεθ, *fruit*, οη, *of profit*; in allusion to mining and commerce. *Rhadamanthus* means nothing more than that the voyage to Crete was the first great result of discoveries on this sea, ηα, *going*, αθ, *illustrious, splendid*, αη, *great sea*, αη, *the*, θυρ, *first*. So simple is this explanation, the meaning is obvious and palpable. *Asia* was αορ, *the old*, ια, *country*; *Africa*, α, *the*, ϝηαc, *bleak, arid, barren*, ια, *country*.

The Phœnician navigators in the Mediterranean, finding the Adriatic a *cul de sac*, formed their chief settlements on the western coast of Italy, from whence their commerce extended over the distant west. The names, therefore, of all other places must be considered to have geographical reference to that locality, in other words, we must consider that the *home scene* of the drama should be laid in Tuscany, the grand district, and the names of the smaller divisions, of towns, promontories, rivers, æstuaries, mountains, bays, ports, &c. are all equally appropriate, most of them plainly so.

In attempting to explain the import of these names, I shall merely reduce them to their simple elements, in the Celto-Phœnician.

ETRURIA OR TUSCANIA.

Etruria, or Tuscania, was undoubtedly the most eminent settlement of the Phœnicians in their colonization of Italy, and as the remains of that wonderful people demonstrate that fact, so do the names declare it. Etruria denotes the

metropolis or seat of government, the sovereign cultivated country, the seat of knowledge, eaᴅ, *laws, protection, guardianship*, ꝓo, *great, much, high, eminent*, ꝓȷ, *sovereign, governing*, ȷa, *country;* eaᴅ also means *knowledge, science, improvement, cultivation*, the concomitant of law referring to the same root. The word *Etruscan* is of similar import, eaᴅ ꝓo ȷr ceañ, *the great head of the law, or the source of protection*, ȷr, *it is*, ceañ, *the head, chief, principal, ruling;* ceañ also means a *promontory*, as ceañ ᴛȷꝓ, *Cantyre* in Scotland, and Kent in England, also called *Cantyre* by the Britons. This name is still preserved in the chief town, the city of *Cantir, bury*, or *borough* of the Cantir, so called by the Saxons.

TUSCANIA.

Tuscania is but another name or mode of expressing the same notion, ᴛuꝛ, *the first*, ceañ, *head*, ȷa, *country*.

UMBRIA.

Umbria—This name well describes its character, om, *distant*, bꝓȷ, *mountain*, ȷa, *country;* it lies to the east of Tuscany or Etruria, and consists chiefly of the mountainous range from the Appenines to the coast of the Adriatic.

PICENUM.

This country lies to the south east of Umbria, extending from Ancona about sixty miles along the coast of the Adriatic. The word Picenum means *living on the distant waters*, as *Umbria* was the country of the far hills, or mountains, so Picenum was the country of the far coast, bȷaᴅ, *living, feeding*, eꝛ, *water*, om, *distant*; both names had reference to the chief settlement of Etruria.

LATIUM.

This district extends from the river Tiber on the north along the coast to Gaeta. Its name indicates it to be a *plain country*, in contradistinction to Umbria, ιαετ, *broad, extensive*, ιιμη, *country or district.*

SAMNIUM.

The country of the Samnites, the most implacable and formidable enemies of the Romans, bounded on the north by Picenum and the Adriatic, on the east by Apulia, by Latium and Campania on the west, and the south by Lucania. Samnium is from ταμη, *pleasant, tranquil, happy, rural, and agreeable country*, ηα, *the*, ιιμη, *district.*

CAMPANIA.

The district about Naples for fertility of soil, beauty of climate, and commodious harbours, has ever been celebrated, and justly obtained the title of the garden of Italy. Its name gives it all these attributes, caοη, *mild, gentle, beautiful*, bάη, *bright, brilliant, splendid*, ια, *country.*

APULIA.

This country lies on the Adriatic, and forms part of what was called Magna Græcia. Having the Adriatic to the north, Lucania to the south, Messapia to the east, and Samnium to the west. This is a country of pasture, and may have

had its name from its heads of cattle, a, *the*, bo-allajò, *wild cattle*, ja, *country*, *or* a, *the*, bo, *cows*, *cattle*, lja, *stone*, *rock*, ja, *country*.

MESSAPIA, OR IAPYGIA.

This district forms part of Magna Græcia, and that portion of Italy called the heel. It is bounded on the west by Apulia, on the north and east by the Adriatic, and on the south by the gulf of Tarentum. It was covered with trees and pastures. *Messapia* may mean the country of fruit, and particularly of acorns, meaṫ, *acorns*, *or fruit*, a, *the*, bjaò, *food*, ja, *country*, *the country of acorns*, *or fruit trees*. *Iapygia* may mean the country of bees, i, *in*, a, *the*, beaċ, *bees*, ja, *country*.

LUCANIA.

Lucania is that portion of Italy called the foot of the boot, and forms the rest of what was denominated Magna Græcia, and is bounded on the north by Apulia, and on all other sides by the sea. It was famous for its grapes. It probably derives its name from lu, *water*, ceaṅ, *head*, ja, *country*; its coast being remarkably indented with small bays and headlands. lua means also *a foot*, and this name may have been given on account of the shape of the country.

GALLIA TOGATA.

Gallia-Cisalpina was so called by the Romans, because the people were the same as those of Gaul proper, and called themselves *Gaeltach* or *Celtæ*. The Etruscans and

inhabitants of southern Italy had adopted local and circumstantial denominations, and although of the same race the Romans considered them separate nations. It is said the country was called *Togata* by the Romans, because they wore the Roman Toga, or gown. This seems doubtful, for when a country became a Roman province the same reason for the name would apply universally. We must, therefore, seek a more satisfactory derivation for that name, to be found in the circumstances of the country.

Gallia Togata consists of the extensive plain country intersected by the Po and its numerous tributaries, surrounded on the north and west by the high ranges of the Alps, on the south by the Appenines, and on the east by the Adriatic. It is perhaps the best watered, and the most fertile country in Europe, enjoying a delightful climate. Its name Togata says all this, τοϛ, *it is the chosen land*, or to use an English idiom, *choice land, the most desirable and delightful country*, τοϛ α τα, literally *the chosen spot or place. Sound*, not *sense*, suggested the Roman derivation.

LIGURIA.

This country is now called Piedmont, and lies to the west and south of *Gallia Togata*, on the coast of the Tyrrhenian sea. Geneva is the chief city. The name is obviously the rocky coast, ιγαϛ, *rocky or stony*, ιη, *coast*, ια, *country*.

VENETIA.

Venetia—The Veneti of Gaul were the best sailors of that country; Cæsar found the largest and best ships there, having iron chain cables. The Veneti of Italy were a people

of the same character. It may fairly be considered their name had some reference to their habits, and indicated their character. They were sailors, and wanderers, ꝼaŋ ŋeȷ̇ȯ ꝺoꝛ, *able wanderers by the wind.* Expert seamen.

The Etruscans have been divided into twelve tribes, the Aretani, Cæretani, Clusini, Cortenensis, Falisci, Perusini, Rossellani, Tarquinii, Veientes, Vetulonii, Volaterrani, and Volcinii. Their country has been bounded in limits from the Tiber westward to the Appenines, its name indicating merely, as before observed, the seat of government, or metropolis.

On the 28th of November, 1836, I read a paper before the Royal Irish Academy, in which I gave a collation of the names of the tribes, or *nations* of Etruria with the Celtic. I was not then quite satisfied of the perfect monosyllabic character and identity of the Etruscan and Celtic languages, and therefore, sought out the meanings in the modern compound Irish Celtic; in many cases I was correct, in others not so successful. Having reason to alter my opinion, I have no hesitation in the acknowledgment of error, and delay not, when necessary, to correct it.

Aretani—The arable or agricultural district, ꞩꞃ, *tillage, ploughing, husbandry,* e, *it,* ꝺáŋ, *country,* ꝺáŋa and ꝺáȷŋ are the genitive of ꝺáŋ.

Cæretani—The pastoral, or sheep feeding, country, caoꞃ, *sheep,* e, *it,* ꝺáŋ, *country.*

Clusini—The people of Clusium, clu, *chosen,* ꞇl, *there,* oŋ, *distance.*

Cortonenses—The hilly district—the people inhabiting the hilly district, coꞃ, *distant,* ꝺuŋa, *hilly; or* caoꞃ, *sheep,* ꝺúŋa, *hills.*

Falisci—The people of Falerium. This may have been once the capital of Etruria, ꝼaȷll, *ruling, governing, dominating,* eꞃ, *great, illustrious,* ȷ, *in.*

Perusini—The people of Perugia. This city and country was probably so denominated from its healthy and pleasant position, be, *life*, ɲoɾ, *pleasant*, ɲa, *country.*

Russellani—The people of Russella, ɲoɾ, *a peninsula*, ɾal, *the sea*, le, *by or upon.* Russella is the peninsula formed by the river Umbro (now Ombrone), and the *Prilis* lake or estuary, called also the *Aqua Pupolonia*, now the river *Brunno.* The town of Rosella is now called Grossetto. The situation and local circumstances of Rossella, exactly answer the name.

Tarquinia—Now called *Turchino*, ᴛaɲ, *before, above, beyond, in old times*, ceaŋ, *head, chief*, ɲ, *in*, ɲ, *science, knowledge, civilization—the oldest settlement of civilization.* It was situate on the river *Marta*, and is now part of the Papal territory.

Veii—This city, about twelve miles from Rome, is said to have been large, populous, and splendid. It was taken after a siege of ten years by Camillus, and destroyed. This city may have been a *university*, or seat of learning, as its name may be rendered to that import, be, *life, existence*, ɲ, *science, learning*, ɲ, *in—the seat of science.*

Vetulonii—This city was situated on the coast near the promontory of *Populonium.* Its position on a stormy sea, where the waves and currents caused high waves, is indicated by its name, be, *being, existence*, ᴏo, *to, upon*, loŋ, *high swelling sea*, ɲ, *in*, e, *it.*

Volaterra—bo, *cattle*, la, *with*, ᴛɲɲ, *land*, ɲa, *or* ɲo, *much —the country abounding in cattle;* or it may have been ɾal, *rich, abundant, powerful*, a, *the*, ᴛɲɲ, *land, country*, ɲa, *or* ɲo, *much, great.*

Vulsinia—Now called *Bolsena*, ɾal, *rich, abundant, powerful*, ɾɲŋ, *there*, ŋɲa, *splendour—the city of splendour and power.*

THE ADRIATIC SEA.

We have before given an explanation of the meaning of the Tyrrhenian sea. The name Adriatic is also of Celto-Phœnician origin, so clear, that it cannot be mistaken; ᾰ ᴅʀɪᴀᴏɪᴅᴇᾰᴄᴅ, *the druidic, magical,* or *bewitching sea.* It may also be the sea of enchantments.

GREECE.

The name of this country among the inhabitants was Hellas (Ἑλλας). When visited by the first Phœnician discoverers, "the inhabitants were a rude and barbarous race, living in forests and caves, ignorant of agriculture, without cities or social regulations of any kind, and unacquainted even with the use of fire. Their general name was *Graici.* In confirmation of this last remark, we have nothing but a few scattered passages in the ancient writers, which, however, are fully to the point. Alcman, and after him Sophocles, speak of the Graici as the progenitors of the Hellenes. To the same purport are Aristotle,* the Parian Marble,† and Eusebius,‡ as also Apollodorus.§ These authorities, at first view, may seem to relate only to the Hellenes, as a portion of the main race; but it must be recollected, that the authors cited, use the term Hellenes in the meaning which it bore in the later age, when it designated the whole Grecian community, to say nothing of the manifest traces of a common origin in the different dialects throughout the land. *Graici,* therefore, was a general appellation for the original inhabitants. In

* Meteor. 1, 14. † lin. 11, ‡ Chron 1, 14. § L. 7, 3.

Greece, however, it gradually disappeared, and was succeeded by the name of Hellenes; but remained in Italy during every subsequent period in the mouths of the Latins, as the appellation by which they characterised their eastern neighbours. This admits of an easy solution, if we suppose, as the facts themselves fully warrant, that the inhabitants of Italy were indebted to the Pelasgi for the first knowledge which they received of the inhabitants of Greece."*

The name *Graici* was given to the inhabitants of Greece by their first nautical visitors, and well does it describe them and their fertile country. ʒɲɑɪʒ, *a flock, herd of cattle,* ɪɑ, *country.* The country of pasturage of sheep and cattle, and the people of shepherds. ʒɲɑɪʒe, or ʒɲɑɪʒeɑ͡ɔ, is *credulity, superstition,* a term adopted from the most superstitious race which perhaps ever existed, who greedily swallowed the allegories of the Phœnicians, and fabricated the grossest fables upon them, believing that people to be divinities, and worshipping them as such. The Irish, in speaking of Greece, always write ʒɲɑɪʒ; their ancient annals speak of coming from Greece on their way to Ireland, a fact now confirmed in a remarkable manner, as are the traditions of their travels to Egypt, Africa, and almost all parts of the old world. The Greeks never called themselves by any other name than *Hellenes.* The Latin *Grege* was derived from the Celtic ʒɲɑɪʒe.

Greece was divided into five grand divisions--Macedonia, Epirus, Thessalia, Achaia, or Hellas, and Peloponnesus, all names conferred by the Phœnicians, which require to be explained in order to justify the assertion, and prove the postulates I have advanced.

* Lempriere's Classical Dictionary.

MACEDONIA—*The country of hills and plains.* ɯaʒ *a plain*, or *level country*, e, *the*, ɔoɳ, *hill*, ɟa, *country*. This description is remarkably accurate.

EPIRUS—This country was celebrated for its cattle. The name was probably given from the plains on the coast, which are well watered, e bɟoɳ ɳoɾ.

THESSALIA—*The low damp country of willows.* ʇaɟe, *damp, wet, moist*, ɾaɟl, *willow*, ɟa, *country*. This country was the theatre of Deucalion's deluge, and the low valley of the river Peneus renders, such a catastrophe likely to happen from sudden rains on the mountains surrounding it.

ACHAIA—This may have been derived from the people being found by the Phœnicians more warlike than the other parts of Greece; no more palpable denomination strikes me at present. ɑʒɑc, *the warlike*, ɟa, *country*.

PELOPONNESUS—According to the Greek, the Island of Pelops, Πέλοπος νῆσος. But the name was of much greater antiquity than Greek civilization, and was, like all others, given by the Phœnicians. Pelops was an imaginary character. The meaning of the word is, the *promontory of courteous people*; bel, *mouth*, ɑoɟb, *courteous, civil*, ɑ, *the*, ɳeɑɾ, *promontory*, ɑoɾ, *community, race of people*. The νῆσος, *an island*, was applied to this promontory; but the Phœnician ɳeɑɾ, *a peninsula or promontory*, more accurately describes it, and shows that it is a Phœnician name. It is said to have been the country of the Pelasgi, and was called *Pelasgia*.

The names of the Greek islands being more immediately under the ken of the Phœnician navigators, ought to be significant in the Celtic, if that tongue and the Phœnician be cognate; on examination they yield an extraordinary confirmation.

CRETA—The largest of the Greek islands, is perhaps the most remarkably significant. Its name is derived, by some,

from the Curetes, who are said to have been its first inhabitants; by others from the nymph Crete, daughter of Hesperus; and by others from Cres, a son of Jupiter, and the nymph Idæa.* These are puerile conceits. It derives its name from its shape, and external appearance from the sea; and had such an island been discovered in modern times, by English navigators, it would have been called *the Ridge* island, the precise meaning of its name in Celtic, Cpeɟ᷊ a, *the ridge*. Putting the article last in conformity to idiom. Crete exhibits from the sea a ridge of high land for a long distance, with but very little undulation along its whole extent. Mount Ida is a considerable elevation in centre of the island, and has on its summit four hummocks of nearly equal height, from which the ridge gradually descend to the east and west. *Ida* itself forms a ridge with its four equal tops, and the name means, *the ridge*, ɟᴐ, *ridge*, a, *the*. Under the name Hydra the ɟᴐ is explained to mean a ridge or reef of rocks. On the eastern extremity of the island is a point of land, denominated by D'Anville *Sacrum Promontorium*, which is the first land of this island made by a ship coming from Tyre, or any Phœnician port. The navigators always consecrated the first point of land discovered; and thus we find a sacred promontory in every maritime country of the old world, and generally at its eastern extremity. Crete is full of names indicating Phœnician origin; but the present object is merely to observe on striking features and divisions.

Cythera—An island at the south point of Peloponnesus, on the coast of Laconia. It is now called *Cerigo*, and forms one of the Ionian islands under the dominion of England. Like all other names for which the Greeks had no known origin, they derived it from an individual called

* Steph. B.

Cytherus. It is subject to *heavy showers*, from which its name, cɲṫ, *showers*, eɲ, *great*, ᴀ, *the*. That is, *the island of heavy showers.*

Cephalenia—All the Greek writers derive this name from Cephalus, the imaginary son of Deioneus, king of Thessaly; but it was given by the Phœnicians, and is descriptive—ce ɣal leᴀɲ ɟᴀ, *the fruitful plains, country.*

Zacynthus—A small island to the south of Cephalenia, also one of the Ionian islands, now called *Zante.* The Greeks say this island was named from *a companion of Hercules*, who, dying from the bite of a serpent, was buried there. It was so called, because a strong current is there first felt by the mariner coming from the east, ɣᴀ cɲʒ ṫuɾ, *current, strong, first.*

Leucadia—This island is now called St. Maura. The Greeks derive the name from λευκὸς, *white*, probably from its abrupt perpendicular cliff, which Sir William Gell says has a *white appearance.* leᴀcᴀć, i the *perpendicular side of a hill, flat-sided stones, stoney, rocky.* leᴀcᴀṫ, *is destroying, dangerous;* and as the promontory has a tradition of Sappho and others, throwing themselves down this precipice, it may have derived its name from its dangerous character. The name was not of Greek origin.

Corcyra—Now called Corfu, one of the Ionian islands, and the most important. Called also *Drepane*, *Scheria*, and *Phœacia.* No Greek derivation is given of this name of Corcyra; but it may be derived from its shape, coɲ, *twisted, crooked*, ɩ, *in*, cɲᴀ, *the point;* or, as coɲcɲᴀ is *a purple*, or *red dye*, this island may have obtained its name from the shellfish, from which the Tyrian purple was obtained, being found in abundance there; or that the dye was prepared there. *Drepane* from ṫɲeᴀć, *hue, colour*, bᴀɲ, *bright*, e, *it. Scheria*, from ɣceɲ, *a sharp sea rock*, ɟᴀ, *country*—

From the coasts abounding in rocks of that character, which is the case.

Cos—The name of this island is palpable from its shape, which is that of *the human foot*; the Celtic word coꞇ, means a foot.

Melos—Now called Milo. This island exhibiting a round appearance from every point by which it may be approached, except the entrance into the haven from the north, was called ɱeall a, *the ball*, or *round heap*.

Naxos—This island, one of the most fertile of the Cyclades, is nearly circular, and indented round its whole coast with small bays; but has no ports capable of receiving large vessels. These small indentations into its coast give it the name, ɳeaȝ, or ɳeac ꞇ aꞇ, which means *indented*; ɳeaȝ, *a notch*, or *indentation*.

Samos—A fertile and beautiful island of the Cyclades. Its name indicates its character, which is *genial*, *fruitful*, *agreeable*, ꞇam aꞇ.

Chios—Now called *Scios*, an island, said to have been called from the *snow*, χιὼν, with which its mountains are sometimes covered; but its name was not of Greek origin, cioꞇ, is *produce*, *revenue*, *riches*, a name given from its prolific character.

Lesbos—An island in the Ægean sea, near the coast of Mysia, settled by the Pelasgi. Its name is said to have been derived from *Lasia*, *woody*, but should be sought for in the language of the people who gave it. Its inhabitants are said to have been loose and debauched. They may have derived the name from leoꞇ, *shame*, *reproof*, baoꞇ, *foolish*.

Enough of evidence, it is presumed, has now been produced to show that the Etruscans and Celts were the same people, and that the Tyrhenians, Pelasgoi, Pelargoi, were

but different names for the Phœnicians. If the case still requires support, the following extracts from one of the most able writers of the present day, afford irresistible testimony in its favour.

Dr. Thirlwall, Bishop of St. David's, in his History of Greece, has given sufficient reasons for doubting the legends respecting the early foreign settlers in Greece; he says:—

"The stories of Danaus, and his expulsion by his brother Ægyptus, savours too much of fable, and the custom of the Greeks to explain the name of a people, by fabricating *the name* of a person for their ancestor. Danaus, *the Egyptian*, is said to have founded the town of Argos, and a fortress named Larissa, both *Pelasgian names*. It is admitted he found the Pelasgians settled there. The story of Inachus, who is also made the first king of Argos, is, perhaps, less entitled to credit than the former." The story of Cecrops, who is also brought from Egypt, Erectheus, and others are all rejected by the acute and learned bishop, who thinks "mythological inquiries tend to show both Cecrops and Erectheus are fictitious personages, and that they belong entirely to a homesprung Attic fable. Attacks would be wasted on tales which scarcely present the semblance of historical foundation."

The settlement of Cadmus, the Bishop states to be supported by much better authority, and after discussing many theories, here unnecessary to follow, he says:—

"But it must have been the mercantile spirit of Tyre or Sidon, that was attracted by the mines of Cyprus, Thasus, and Eubœa. The precise date of the first opening of the intercourse between Phœnicia and Greece is wholly uncertain; but we see no reason for doubting that it existed several centuries before the time of Homer, and we are inclined to consider this as the most powerful of all the ex-

ternal causes that promoted the progress of civilized life, and introduced new arts and knowledge into the islands and shores of the Ægean. It has been suspected, not without great appearance of probability, *that the Phœnicians are often described in the legends of the Greeks, seas, under different names.* Thus, the half fabulous race called the Telchines exhibit so many features which remind us of the Phœnician character, that it is difficult to resist the conviction that they are the same people, disguised by poetical fictions. Cyprus seems to have been looked upon as their most ancient seat, but they are equally celebrated in the traditions of Crete, and Rhodes, and Sicyon, as it derived one of its names from them. These stations exactly correspond to the course which the Phœnicians must be supposed to have pursued, when they began their maritime adventures upon the Mediterranean, as the mythycal attributes of the Telchines do their habits and occupations. The Telchines were fabled to be the *sons of the sea*, the guardians of Poseidon (Neptune) in his childhood: they were said to have forged his trident, and Saturn's sickle. In general to them are ascribed the first labours of the smithy, the most ancient images of their gods; and by a natural transition they came to be viewed as sorcerers, who could assume all sorts of shapes, could raise tempests, and afflict the earth with barrenness: and they seem even to have retained a permanent place in the popular superstitions as a race of mischievous elves. It can scarcely be doubted, that these legends embody recollections of arts introduced or refined by foreigners, who attracted the admiration of the rude tribes they visited. It may be questioned whether the policy of the Phœnicians ever led them to aim at planting independent colonies in the islands, or on the continent of Greece; and whether they did not

content themselves with establishing factories, which they abandoned when their attention was diverted to another quarter. In their early expeditions the objects of piracy and commerce appear to have been combined in the manner described by Homer, and Herodotus. But it is highly probable that wherever they came, they not only introduced the products of their own arts, but stimulated the industry and invention of the natives, explored the animal and vegetable riches of the soil, and increased them by new plants and methods of cultivation. Undoubtedly also their sojourn, even where it was transient, was not barren of other fruits—some of which were rather noxious than useful. *There are several parts of the Greek mythology which bear strong marks of a Phœnician origin.*"

These extracts show clearly, that the learned and able writer, without the light of knowledge of the language of the people who gave these names, drew the same conclusions which are to be found in this work, and which the new reading of the Sanconiathon has demonstrated to be correct. He saw in the Pelasgoi and Telchines the seamen and artisans of Tyre and Sidon; the guardians of Poseidon, or Neptune, in the navigators of the first ship; the teachers of agriculture, and inventors of the reaping-hook, so practicably and beautifully placed in the hand of (Time) Saturn, in the first promulgators of the arts of the smithy. The Bishop's deductions are those of common sense and sober judgment, throwing overboard the mystical rubbish of literal interpretation, treating the subject as the *doings of men*, and rejecting the traditions which enveloped it in darkness, and have nothing to recommend them but the consecration of a long period of blind persistance in error, merely because it was ancient, notwithstanding its palpable contradictions, and unintelligible absurdity.

PELASGI.

"All we know about the earliest inhabitants of Greece," says the Bishop, "is derived from the Greeks themselves. These accounts relate to a period preceding the introduction of letters, and to races more or less foreign to that which finally gave its name to the country. On such subjects, tradition must be either vague and general, or filled with legendary and poetical details. *If we only listen to the unanimous testimony of the ancients, we find that the whole amount of our knowledge shrinks into a very narrow compass; if we venture beyond this limit we press into a boundless field of conjecture, where every step must be made on disputable ground, and all the light we can obtain serves less to guide than perplex us.* There are, however, several questions relating to the original population of Greece, which it may be fit to ask, though we cannot hope for a completely satisfactory answer—if for no other purpose, at least to ascertain the extent of our knowledge. This is the main end we propose in the following enquiry; but we shall not scruple to pursue it, even when we are conscious that it cannot lead to any certain result, so far as we see any grounds to determine our opinion, on the most interesting points of a dark and intricate subject."

Such is the view taken of the subject of the ancient inhabitants of Greece by the learned Bishop, who admits the utter impossibility of forming a correct decision from the premises and materials supplied by the ancient Greek writers. The Greeks, or Hellenes, were in a state of absolute barbarism and ignorance when they were first visited by the Phœnician mariners, and consequently were as inca-

pable of writing, in after ages, their own previous history, as the inhabitants of the Sandwich islands, previous to their first discovery by the British navigators; nor can we expect from the Greeks any but a confused and vague account of the great maritime people by whom they were civilized.

"The most noted people who visited Greece in early times are by them denominated Pelasgi; Homer, Herodotus, and Thucydides, speak of them only as occupying insulated points in Greece, Crete, and Asia Minor, where they sided with the Trojans against the Greeks in the Trojan war. But that in earlier times they were more widely diffused over Greece, is established by unquestionable evidence. Strabo says—'all are pretty much agreed that the Pelasgians were an ancient race which prevailed throughout all Greece, and especially by the side of the Æolians in Thessaly.'

"We arrive at the same conclusion, if we inquire into the particular regions occupied by the Pelasgians; for then we find that according to an ancient tradition they were not spread uniformly over Greece, but that, while in some districts they are mentioned exclusively, in others they appear among a crowd of other tribes, and in others again no trace of them can be found. A district, or a town, in the south east of Thessaly, is mentioned as *The Pelasgian Argos*. The opinion entertained by some of the ancients that this Argos was a part of the great Thessalian plain, one region of which bore the name of Pelasgiotis, in the latest period of Greek history, is confirmed by Strabo's remark, that the word *Argos* signified *a plain* in the dialects of Thessaly and Macedonia. In the richest portion of this tract, on the banks of the Peneus, stood *one of the many cities called Larissa*, a word which was perhaps *no less significant* than Argos, and according to one derivation may

have meant a *fortress*, or a *walled town*. Most of the Larissas known to have been founded in very ancient times *may be clearly traced to the Pelasgians*; there is, therefore, good reason for believing that *the word belonged to their language*, and for considering it as an indication of their presence. Besides the celebrated city on the Peneus, there were two other towns of the same name, one on the northern, the other not far from the southern border of Thessaly. Beside the names of Argos and Larissa, another occurs in Thessaly, which carries us back to remote antiquity, and is no less intimately connected with the Pelasgian race. Achilles, in the Iliad, invokes Jupiter as the Dodonean Pelagian king; and it was disputed among the ancients whether the *Dodona*, from which the God derived this epithet, lay in Thessaly or Epirus. The Iliad testifies the existence of a Thessalian Dodona in the land of the Perrhebians.

"In Peloponnessus, as in the north of Greece, the Pelasgians appear to be confined to particular regions, though Ephorus says that the whole was once called Pelasgia.

"The Pelasgians appear in the Iliad among the auxiliaries of the Trojans. From later evidence we learn that they were scattered over the western coast of Asia Minor, nearly in the same state as the Leleges; and three ancient towns in this district bore the name of *Larissa*.

"As to the quarter from which the Pelasgians *came into Greece we cannot expect to learn anything from the Greeks*, since they themselves were content with their ignorance on the subject, and were not even tempted to inquire into it.

"The presence of the Pelasgians in Greece is not only the first unquestionable fact in Greek history, but the first of which any tradition has been preserved.

"This fact, however, does not merely set bounds to our

inquiries, beyond which they find no ground to rest on; it also warrants a conclusion which it is useful to bear in mind. It seems reasonable to think that the Pelasgians would not have been, as they appeared to Ephorus, the most ancient people, of whose dominion in Greece any rumour remained, if they had not been really the first, who left any permanent traces there.

"It therefore becomes an important question, in what sense we are to understand the same writers, when they speak of the Pelasgians, *and their language, as barbarous, that is, not Hellenic.* Must we conceive the difference implied by this epithet so great, that the Pelasgians may have been no less foreign to the Greeks, and their language not more intelligible to them than the Phœnician or Etruscan? The most satisfactory answer to this question would be afforded *by remains of the language itself*, if any such still existed in sufficient amount to determine its character; but, unfortunately, the only specimens which can be brought forward, without assuming the point in dispute, consist of names of persons and places, handed down by tradition, few in number, and of ambiguous aspect.

"In the days of Herodotus, however, a language was still spoken which was believed to be that of the ancient Pelasgians, and was heard by Herodotus himself, as he gives us to understand, at least at three different places. Two of these lay on the Hellespont; as to the third, it is a disputed question whether it was the town of *Cortona, in Etruria*, or one of which nothing else is known, but that it must have been seated somewhere on or near the line connecting the heads of the Thermaic and Toronean gulfs, not far from the isthmus of Mount Athos.

"The most ancient architectural monuments in Europe, which may perhaps outlast all that have been raised in

later ages, clearly appear to have been the work of their (Pelasgian's) hands.

"The huge structures, remains of which are visible in many parts of Greece, in Epirus, Italy, and the western coast of Asia Minor, and which are commonly described by the epithet of Cyclopean, because, according to the Greek legends, the Cyclopes built the walls of Tyryus and Mycenæ, might be with more propriety called Pelasgain, from their real authors."

In addition to the towns and places bearing the name of *Larissa*, mentioned in the above extracts, may be added a town on the Orontes, in Syria, now called *Shizar*, and a city of Assyria, on the Tigris.

The name *Larissa* is compounded of three Phœnician monosyllables. This word is still to be found in the Irish Celtic; lcaɲ, *the sea*, or *deep water*, compounded of lu, *water*, aɲ, *steering*, i. e. *navigable water*, ɲɲ, *unto*, or *to*, ɣa, *stream*, *current*. The two former words are still in use among the Irish, the last is obsolete, but often found in old MSS.

The word *Argos* has a similar import to *Larissa*, as being compounded of two monosyllables, aɲ, *steering*, ɜuɾ, *as far as*, or ɜo, *the sea* aɾ, *out of*.

The two words import, that the rivers on which the places, bearing these names were situated, *were so far navigable*. It will, on examination be found, that the position on the respective rivers of all the places bearing these names answer precisely to their names. Strabo's observation, that Argos meant *a plain*, is worthy of little consideration, being a mere guess.

All the observations of the learned bishop tend to show that the Pelasgi were a *wandering* people, that is, *navigators*. There were *no other people* of antiquity answering that character but the Phœnicians, who finding the inha-

bitants of Greece savages when they first visited them, taught them the arts of civilized life, and were considered by them as a superior order of beings.

The discovery of the means of navigating by night, induced these navigators to assume the honourable names of *Pelasgoi*, and *Pelargoi*, or people who had so far advanced in the science of navigation, as to be able to proceed *by night* as well as by day. This discovery is celebrated in the Eugubian Tables, in which, if the tables refer to Etruscan voyagers, they are called *Puni*, or *Phœnicians*, and much exultation is expressed on the occasion of the wonderful discovery. Both words have the same import; be, *night*, lar, *light*, 301, *people*; be, *night*, la, *day*, ap, *steering*, 301, *people*; that is *navigators by night and day*. The letter 1, or P, is used in the more ancient tables for B; but it is scarcely necessary to make use of arguments, where the analogy is so very close. The *Pelasgoi* were but Phœnician mariners, who were to be found, not only in Greece, but every where a ship could approach the coasts of the Mediterranean. Like the English of the present day, their operations were different in different localities; in some they had only factories; but where they found an eligible position, and encouraging circumstances, they settled colonies, as in Italy, Gaul, and the British islands.

The Larissa, on the Tigris, was no doubt settled by the Omeritæ of Aden, the Phœnician Arabians of the Erythrian sea, who were civilized navigators before the building of Tyre and Sidon.

The Leleges, Hectenes, Aones, Hyantes, &c. were but Phœnicians under their local or professional denominations, which were barbarous terms to the Greeks, because they did not understand them.

I feel that I have taken a great liberty in quoting so

largely from his lordship's able and important work, from which conclusive arguments may be derived, to show the untenable character of the received opinions on early Greek history. I could not resist availing myself of such valuable assistance, by quoting the opinion of a writer, whose judgment and acumen will have just influence, alike with the present generation, as with ages to come.

THE MAGNET.

That the ancients were acquainted with the influence of the loadstone in directing them in their journeys over deserts and at sea, appears more than probable. The Rev. Mr. Maurice says, "The magnet is mentioned by the most ancient classical writers, under the name of *Lapis Heraclius*, in allusion to its asserted inventor, Hercules; and Dr. Hyde enables me to affirm, that the Chaldeans and Arabians have immemorially made use of it to guide them over the vast deserts that overspread their respective countries. According to the Chinese records also, the emperor, Ching Vang, above a thousand years before Christ, presented the ambassadors of the king of Cochin-China with a species of magnetic index, which, says Martinius, '*Certe monstrabat iter, sive terrâ illud, sive mari, facientibus.*' The Chinese, he adds, call this instrument CHINAM, a name by which they, at this day, denominate the mariner's compass."*

Mr. Maurice contends that the vase given by Apollo to Hercules, in which he sailed over the ocean, contained the mariner's compass, and quotes the passage in Homer, which

* Maurice's Ind. Ant. vi. 191 to 199.

describes the vessels of the Phæacians as instinct with soul, and gliding through the pathless ocean without a pilot to their destination, as alluding to the compass. He concludes with, "Whatsoever truth there may be in this statement, it is evident, from the extensive intercourse anciently carried on between nations inhabiting opposite parts of the globe, where the stars peculiar to their own native regions could no longer afford them the means of safe navigation, that the important discovery must be of far more ancient date than the year of our Lord 1260, to which it is generally assigned, and by means of Marco Paulo, a man famous for his travels in the east."

The name of this stone, *Lapis Heraclius*, and *the gift* of it *from* Apollo *to* Hercules, is of great importance as evidence in this matter. *Hercules* was the personification of the Phœnician mariner, *Apollo* was the *north star*. The stone pointed *northwards* to its reputed divinity; united, these facts appear conclusive as to what was meant by the *Lapis Heraclius*.

The Sanconiathan says, "*It was the god Ouranos devised Betulia, contriving stones that moved as having life.*"* Who was *Ouranos? Astronomy*. Then it was by the knowledge of the heavenly bodies, that Hercules (the Phœnician mariner) discovered that the magnet pointed to *Apollo*, or *the north star*, who thereby is said to have given the magnet to Hercules.

My late learned friend, Godfrey Higgins, in his Celtic Druids, says, "It is not unlikely that Marco Paulo might bring home what *he* thought a new discovery, but the mariner's compass was certainly previously known in Europe." Alonzo el Sabio has, in his famous code of laws promul-

* See page 22.

tup be a u pal tup ı rm mo al
no ı rut ı al pal tup ı oc ı dno pa

Translation

In the night on a voyage out or home in sailing happily always in clear weather is known the course of going

A BRONZE ETRUSCO-PHŒNICIAN NAUTICAL COMPASS.

In the Museum at Florence

The above is half the size of the Original

R.S.

gated in 1260, a passage to the following effect:—"And as mariners guide themselves in the dark by the needle, which is the medium between the magnet and the star, in like manner ought those who have to counsel the king always to guide themselves by justice." Again, Jacobus Vitriacus, bishop of Ptolemais, who died at Rome in 1244, says, "Valde necessarius est *acus* navigantibus in mare." And Vincentis, of Beauvais, observes in his Speculum Doctrinale, "Cum enim vias suas ad portum dirigere, nesciunt cacumen *acus* ad adamentum lapidem fricatum, per transversum in festina parva infigunt et vasi pleno aquæ immittunt." Bellovacus died 1266. The learned Fuller, in his Miscellanies, asserts that the Phœnicians knew the use of it, which they endeavour to conceal by all possible means.

To all these testimonies may now be added, the Etruscan compass of eight points, in the Museum at Florence; and the sculpture on the tomb at Perugia, of which plates are given in this work. With each is an inscription, fully explaining its application to nautical purposes.

The bronze at Florence has the following inscription:—

ꟻ⅁OI ⅁VOꓷƎꓛ ꓥI OVƧ .IVИ ꓥA VM IИƧ I ⅁VOꓷƎꓛ .VA Ǝꓛ ⅁Vꓘ

ꟻuꟻ be ⍺ u ꟻ⍺l ꟻuꟻ ꟻ ꟻꟻꟻ ꟻꟻo ⍺l ꟻo ꟻ ꟻuꟻ ꟻ ⍺l ꟻ⍺l ꟻuꟻ ꟻ ꟻo ꟻ⍺

"*In the night voyage, protection out and home, in sailing happily, always in clear weather, protection in the voyage, in the course of going.*"

This is rather a fuller translation than that on the plate, but it is substantially the same.

All the points of this compass, or scheme of the winds, differ in shape. The north point over the head of Minerva being the most conspicuous, has somewhat of the appearance of the fleur-de-lis of the modern compass, as has the south

point, but more acute. The four cardinal points are all acute, the four others obtuse, but still differing somewhat in shape. It does not appear that any needle or loadstone was fixed to this compass. It is more probable, that the stone was suspended by a filament of some sort, and then the north point of this compass being placed by the loadstone, the other points of steering would be accurately ascertained.

One of those curious articles called *Babylonian cylinders* has been found, formed of loadstone, and is now in the possession of Edward Clibborn, Esq. Assistant Librarian to the Royal Irish Academy, and on another is engraved a figure of a man holding a cylinder, suspended by a thread; it is scarcely necessary to add, that the magnet cylinder, when suspended, obeys the law of attraction.

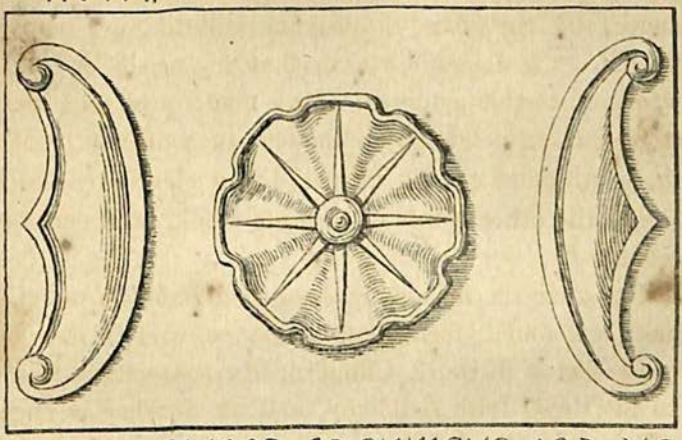
On the first of the fragments of a marble tomb, or sarcophagus, of which a plate is given in Dempster, vol. i. 389. Table LXVII., which was then in the possession of the noble family of De Meniconi, at Perugia, is represented a compass of eight points, within an artificial shell of the same number of compartments, between two Etruscan shields. On the second, under an arched compartment, is the figure of a mariner, holding in his right hand a rudder, also between two shields similar to the others. These fragments seem to have formed the two sides, or ends of the sarcophagus.

Over the first fragment is inscribed—

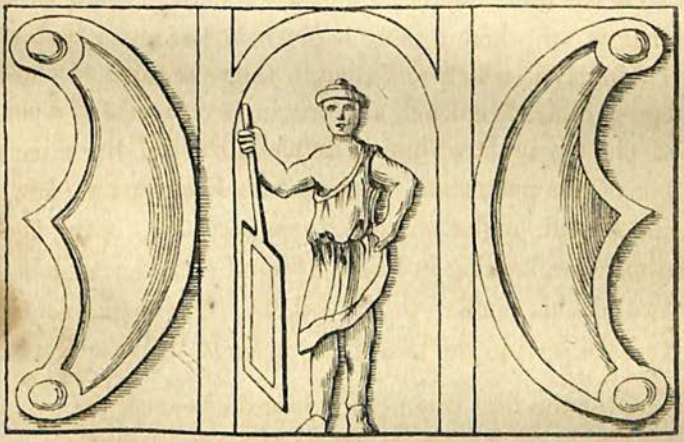
Under it—

Over the second fragment—

1



2



Part of a Tomb or Sarcophagus in Marble, in the possession of the Noble family of DE MENICONI *of* PERUGIA.

Published in Dempster, Vol. I. tab. LXVII. P. 389.

N°1. NAUTICAL-COMPASS, *of Eight Points.*

N°2. An ETRUSCAN-MARINER *holding in his right hand, a Rudder or Helm.*

The Shields in each Compartment, are Allegorical of the protection of both.

This may have been but a portion of a more perfect inscription, but enough remains to show that the compass in the shell, and the rudder in the man's hand, had reference *to steering on the ocean*, and supplies strong, if not conclusive testimony, that these ancient navigators possessed a knowledge of some artificial means for directing their voyages on the ocean, *by night as well as day*, which, with the other circumstances, makes a strong case towards proving their knowledge of the influence under which the magnet operates. The inscription is as follows, arranged in columns as the Eugubian Tables, the Etruscan in Roman characters, then the Irish, and literal English :—

LA R THI	la ar ϑi	day steering power
RAP LI	ꟼeuƀ li	boisterous with
THUR M	ϑur am	voyage ocean
NA S	na ar	the out of
PE TR	be aϑ ar	night also steering
LA	la	day
AU	a u	the from
CA I	ca i	when in
THUR M.	ϑur am	voyage ocean
NA	na	the
SE	ꟿe	this
RAP LI	ꟼeuƀ li	boisterous with
AR	ar	steering
THU	ϑo	to
AM NA	am na	ocean the
SE	ꟿe	this
RAP	ꟼab	was
NA I	na i	the in

Which in our idiom is:—

"This power of steering, in boisterous voyages, on the ocean, by night and day, out and home, over the ocean, enabled us when on the ocean to guide the rudder."

The four shields are emblematic of the protection and security derived by the mariner from the compass, and the rudder.

This evidence may not be sufficient to satisfy those who cannot conceive, and will not believe, that the ancients were capable of so much scientific acquirement; but I confess, I feel it demands and coerces acquiescence in its truth. It is more difficult to refuse than to admit its force. Positive evidence of the possession of high scientific acquirements has been adduced, and there is no just grounds for limiting the extent of intellect possessed by the ancients.

CHAPTER IX.

GENERAL SUMMARY.

A few remarks are requisite in addition to what I have before said of the gods and mythology of the ancients. In the seventh chapter of the Gael and Cymbri, the gods of the Gauls and Britons are treated of more in a way of conjecture than confidence. At that time I depended much upon others for interpretation of the Irish language; but having since made myself more critically acquainted with its character and construction, I am able to speak more decidedly, and now state, that many of the interpretations of the names of the Celtic deities, there put forward as conjectural, are well-founded, some are partly correct, others are erroneous. Being then unacquainted with the monosyllabic character of the Irish language, I consequently fell into inaccuracies, by attempting to explain ancient simple terms of uncompounded roots by modern compounded vernacular Gaelic. This error recent investigation has corrected; the names of the deities of Celtæ are now of palpable signification; and while they confirm the identity of Celtic with Etruscan antiquities, are themselves explained by the latter.

Several altar stones have been found in England, dedicated by the Romans to the gods, *Belatucadro*, *Moguntícad*, *Mounocad*, &c., as it was their custom to adopt the divinities of the countries they conquered. One dug up near Kirkby Thore, in Westmorland, has this inscription—

DEO
BELATUCADRO
LIB. VOTUM. FECIT
IOLUS ···

Another found near Irby, in Cumberland, has—

BELATUCADRO
JUL. CIVILIS OPT
V. S. L. M.

Another—

DEO SANCTO
BELATUCADRO
AURELIUS DIATOVA. ARA
EX VOTO POSUIT
LL. MM.

These inscriptions show that the Romans imagined *Belatucadro* to be the name of a deity of the Britons, when it merely was the epithet applied by them to Nerfe, so celebrated in the Eugubian Tables, the deity who taught them to navigate the ocean by night and day; be, *night*, la, *day*, to, *to*, ceat, *first*, po, *to go*; or to the deity who first taught to sail by night and day. The inscription on the Etruscan coins, *Belathri*, be la thp, refer to the same, and nearly in the same words, and Icubini also; and here we find in Britain nearly the same inscription as on the Etruscan coins and bronzes, confirming each other in a remarkable manner.

Near Risingham, in Northumberland, two inscriptions were found on stones :—

The first—DEO MOGUNTI. CAD.

The second—DEO MOUNO CAD.

Both refer to the same deity of the Britons.

ɱo ʒɯɳ ʊȷ ceaɔ

Who *first brought them to that flood* (or ocean).

ɱo ʒɯɳ o ceaɔ

Who *first brought them from the great flood.*

Camden gives an inscription—

APOLLINI GRANNO. Q. LUSIUS SABINIANUS

PROC. AUG. V. S. S. L. V. M.

Of Apollo Grannus, Camden knew nothing; but in the Etruscan inscription mentioned in page 39, the term is *Apollini*, and *Grein* is the Irish word for the sun. This Apollo was of the sun, the Apulu of the Etruscans was of the north star.

The Romans of Britain added their own names to the deities of Britain, as *Apollo-Grannus*, *Minerva-Belasama*, *Mercurius-Teutates.*

Minerva-Belasama points out who the deity called *Belatucadro* was ; be la ꞇa aɱ a, *night*, *day*, *current*, *ocean*, *the*, or *the goddess of the tides of the ocean*, or *the night and day currents.* The estuary of the Mersey was called Belasama, because it was dry and covered by the tides by day and night, what we call a *tide harbour.*

Minerva was also called Ardurena and Ardoena by the Britons ; the first because she steered by the stars, aꞃ, *guiding*, ɔo, *by*, ɳeaɳɳa, *the stars ;* the latter aꞃ, *guiding*, ɔo, *upon*, eɳ, *waters*, a, *the.*

Mercurius-Teutates. ꝺuaꝺ a ꝺeaꝛ, *north and south*, or Hermes, the deity of trade, north and south.

Mars-Hesus, the god of war; e ꝛoꝛ, *from skill*, or *knowledge*, *tactique*. He was also called *Camulus*, caṁ, *power*, ol, *mighty*, loꝛ, *of design*, *invention*.

Andraste is mentioned by Dio as a deity of the Britons, aṅ ꝺꞃaoi ꞃꝛ ꝺe, *the druid*, or *magician*.

Having differently explained these deities before in the Gael and Cymbri, I feel it necessary to say why.

Similar deities to those recorded in the Etruscan inscriptions, were found among the Britons by the Romans, who applied to them the same epithets, in ignorance of the names of the gods to whom their votive offerings were made. This is an additional evidence, amounting to demonstration, that the Britons found by the Romans were the same people as the Etruscans, and that at that time they had not forgotten their ancestors.

After the first discovery and settlement in Ireland, recorded in the Eugubian Tables, a constant commercial intercourse was doubtless kept up between the British islands and Etruria. The coasts of the new country were explored, the neighbouring country of Britain visited, colonies settled, and the valuable mines of tin, and other metals, for which the islands of the Cassiterrides were so celebrated, worked with effect. After this, central, or Celtic Gaul, may have been colonized; but it may be doubted whether the Celts of Gaul passed over the Alps into Gaul, or went there in ships to the western coasts. The latter seems most probable, as well as easiest to navigating people, especially after the discovery of the British islands. Tacitus favours this opinion, and tells us in plain terms that the countries of the west were first

visited in ships. "*Quia nec terrâ olim sed classibus advehebantur, qui mutare sedes quærebant.*"*

Etruria was certainly the entrepôt between Phœnicia and her distant colonies of the west, as well to the north as the south of the Great *Frith*, or mouth of the Mediterranean, by knowledge of which they enjoyed the commerce of the whole known world, and acquired the wealth and power so emphatically described by the prophet Ezekiel.

The distant Phœnician colonies of the north, were affected by all the vicissitudes and circumstances of the mother. country. On the subjugation and destruction of Tyre by Alexander, the commerce of the east was transferred to Alexandria, and British produce was transmitted to the east by the merchants of Etruria; but on the conquest and destruction of that people by the Romans, they were thrown on their own resources, and their commerce was limited to the neighbouring countries; still Ireland seems to have enjoyed the pre-eminence in commerce, for Tacitus tells us she was better known to merchants than Britain.

Alexander destroyed the nationality of Phœnicia. The Romans, a comparatively barbarous people, destroyed that of Etruria, and subsequently that of Carthage, Gaul, Spain, and Britain, the great leading western colonies of Phœnicia, Ireland alone escaping. When Rome conquered Etruria she had no literature of her own, her feeling and policy were hostile to refinement, which she despised, and piqued herself on the simplicity and coarseness of her character and manners. With the sword she destroyed the literature of Etruria, the results of many ages of security, peace, and refinement. For these reasons we learn nothing of the Etruscans from the Greek and Roman writers.

* Tacitus de Mor. Ger.

The subjugation of Gaul and Britain by the Romans separated Ireland from the rest of the world, she having continued a secluded sodality in commerce and politics, and more particularly in literature, which she alone preserved in its ancient purity. Having escaped the utter change of national character consequent to other countries on Roman subjugation, she preserved her original language, and the learning attached to it, for thousands of years, and with it also the ancient traditions of the people from whom she sprung, which the Greeks and Romans never knew, and, therefore, could not perpetuate.

Ireland, therefore, during the whole period of the domination of Roman power, may be said to have been entirely uninfluenced by the movements and impressions of continental politics, except so far as her fears might induce the apprehension of a visit from the ruthless destroyer, or her own predatory incursions into the Roman province of Britain, about the time when the Roman power began to decline.

The Irish traditions bear a striking resemblance to those misty Egyptian recollections, which refer to the periods of the reign of the demi-gods, Niul, Gaodhal, Easru, Sru, Begamain, Ogamain, Tat, Bile, Ealloid, Lamhfion, Glunnfion, Faobhar-glas, Eabrac, Niannual, Nuagaot, &c. are very similar to the Nil, Sihor, Csihor, Thoth, Belus, and Ogmius of the Greeks. But, generally speaking, the early Irish story refers to a people and events previous to the civilization of the Greeks and Romans; and consequently, is not found analogous to the relations in their writers. The greater number of the symbolical allegories in the Etruscan bronzes and sculpture refer to events unknown to the Greeks or Romans, having occurred previous

to their literary existence. The names of ΞϞΙΝV and ΞΝΞVA, Ulysses and Achilles, occur among Etruscan inscriptions, which seems to indicate that even those heroes were imaginary, or rather characters adopted by the Greeks, and wove into their stories by the poets.

The MSS. of the other ancient nations of Europe were destroyed by barbarous conquerors; the Danes were the only invading enemies of the ancient Irish, and never having permanently possessed more than detached spots here and there on the coast, had no opportunity of possessing, or destroying universally, the books of Ireland. The policy of England has been to make war against the Irish language, but they have not been able to annihilate Irish literature, there still remain MSS. of more remote antiquity in Ireland than in any other country, not only in the Irish, but in the Latin tongue, and the oldest in the libraries on the Continent are the production of Irishmen, who were the teachers of the early ages of Christian Europe, as well in learning as religion.

There are in Trinity College Library, Dublin, many Latin MSS. on Vellum, of very great antiquity: among them—

A copy of the Gospels, *called* the *Book of St. Patrick*, which may be fixed to the fifth century.

Another copy of the Gospels called the *Book of Kells*, a magnificent volume, written in uncials, beautifully and elaborately illuminated, on the spare leaves of which are entered deeds and grants from the Irish monarchs, long before the English conquest.

Another copy of the Gospels, written by Dimma, the son of Nathi, who died, A. D. 620, at a very advanced age. This MS. was in my possession, and is described in the first part of my Irish Antiquarian Researches.

In addition to these the copy of the Gospels found in the

box called *the Donagh*, now in the possession of the Rossmore family, is of still more remote antiquity, probably of the fourth or fifth century, but very imperfect.

The Book of Armagh, written between the years 660 and 680 contains the entire New Testament; it is now in the possession of the Rev. Mr. Brownlow, and described in the second part of Irish Antiquarian Researches.

These copies of the Gospels are of a version, differing greatly from Jerome's, and were translated by Pelagius, the celebrated heretic, condemned at Rome by Pope Zozimus A.D. 415, who after that event retired to his own country, and made these translations of the New Testament. The Epistle to the Laodiceans is inserted, but with this note—"*Hieronymus negat eam esse Pauli.*" Jerome was one of the opponents of *Pelagius*, whose name was *A muirgan*, meaning the same.

The old MS. discovered in the Irish Monastery of Bobbio, in Italy, by Cardinal F. Boromeo, is certainly of the fourth century. Its character is very like the writing of St. Columb Kill. It is called "*Antiphonarium Benchorense.*" Muratori assigns this MS. to the seventh century.

The Irish MSS. at St. Gall in Switzerland, are of very remote antiquity, and indeed the most ancient MSS. in Europe, were written by Irishmen or their disciples. These facts ought to have due influence on the minds of the learned, in removing the blind prejudice which throws a doubt upon Irish literature.

We have demonstrated that literature existed in Ireland in the early ages of Christianity, the remnant of a previous refinement in the times of paganism. Ireland was a literate country ever since the settlement of the first Phœnician colonists, who brought letters with them, and they never were without them afterwards.

No doubt the traditional civilization *of Ireland* in early times should be attributed to her Phœnician ancestors, who never saw that country, in the same manner as the wanderings of the Milesians, before they reached Ireland, described in Irish story, were but the commercial voyages of the Phœnicians to the many countries they visited, all of which the Irish considered as their own, from their identity of origin with the people who visited these countries. The Gael are said to have passed through Egypt, Scythia, Greece, and Africa, all of which was true, if they were of Phœnician origin, but coming to us in the shape of a narrative of one continuous voyage, is involved in contradiction and apparent falsehood.

The acute mind of our great Lexicographer saw there was much probability and truth in the Irish story, and that it was worthy of investigation, but he also saw the difficulty of finding an Irish scholar who knew anything else, and who was therefore capable of comparing Irish with other history. This appears in the following letter to Charles O'Conor, of Bealanagar, Esq., which my late friend, Jos. C. Walker, sent to Boswell, who published it in his life of Johnson :—

"TO CHARLES O'CONOR, ESQ.

"SIR,—I have lately, by favour of Mr. Faulkner, seen your account of Ireland, and cannot forbear to solicit a prosecution of your design. Sir William Temple complains that Ireland is less known than any other country, as to its ancient state. The natives have had little leisure, and little encouragement for inquiry; and strangers, not knowing the language, have had no ability.

"I have long wished that the Irish literature were cultivated. Ireland is known by tradition to have been once

the seat of piety and learning; and surely it would be very acceptable to all those who are curious, either in the origin of nations, or the affinities of languages, to be further informed of the revolution of a people so ancient, and once so illustrious.

"What relation there is between the Welsh and Irish language, or between the language of Ireland and that of Biscay, deserves inquiry. Of these provincial and unextended tongues it seldom happens that more than one are understood by any one man; and therefore it seldom happens that a fair comparison can be made. I hope you will continue to cultivate this kind of learning, which has too long lain neglected, and which, if it be suffered to remain in oblivion for another century, may, perhaps, never be retrieved. As I wish well to all useful undertakings, I would not forbear to let you know how much you deserve, in my opinion, from all lovers of study, and how much pleasure your work has given to, Sir, your most obliged, and most humble servant, "SAMUEL JOHNSON.

"London, April 9, 1757."

It does not appear that Mr. O'Conor had much after leisure to follow up his Dissertations, but his amiable and learned grandson has written well on the subject of Irish history, and with the means supplied by the princely patronage of the Duke of Buckingham, published his *Rerum Hibernicarum Scriptores*, a work of great learning and research; still, however, he did not accomplish the required desideratum, he was a good Irish scholar, and admirably qualified to do justice to the subject, but did not hit upon the clue to lead him to the true path out of the labyrinth in which the subject was involved.

In another letter to Mr. William Drummond, dated 13th August, 1766, relative to the printing the Scriptures

in the Gaelic language, Dr. Johnson, with something like a prophetic spirit, points out this language as likely to be the means of great historic discoveries:—

"I am not," says he, "very willing that any language should be totally extinguished. *The similitude and derivation of languages afford the most indubitable proof of the production of nations and the genealogy of mankind. They add often physical certainty to historical evidence of ancient migrations, and of the revolutions of ages which left no written monuments behind them.*

"Every man's opinions, at least his desires, are a little influenced by his favourite studies. My zeal for languages may seem, perhaps, rather over-heated, even to those by whom I desire to be well esteemed. To those, who have nothing in their thoughts but trade or policy, present power, or present money, I should not think it necessary to defend my opinions; but with men of letters I would not unwillingly compound, by wishing the continuance of every language, however narrow in its extent, or however incommodious for common purposes, till it is reposited in some version of a known book, that it may be always hereafter examined and compared with other languages, and then permitting its disuse. When the highlanders read the Bible, they will naturally wish to have its obscurities cleared, and to know the history, collateral and appendant. Knowledge always desires increase; it is like fire, which must first be kindled by some external agent, but which will afterwards propagate itself."

How efficient was the fire of Johnson's wisdom in teaching, every sentence he uttered was full of instruction, and profound thought. He saw the advantage derivable from the comparison of ancient languages in "*proof of the traduction of nations and the genealogy of mankind.*" Mr.

Boswell's record of him has conferred an inestimable benefit on mankind, from which the wisest may learn wisdom.

On the 19th of May, 1777, Dr. Johnson again wrote to Mr. O'Conor as follows:—

"SIR,—Having had the pleasure of conversing with Dr. Campbell about your character and your literary undertaking, I am resolved to gratify myself by renewing a correspondence which began and ended a great while ago, and ended, I am afraid, by my fault, a fault which, if you have not forgotten it, you must now forgive.

"If I have ever disappointed you, give me leave to tell you, you have likewise disappointed me. I expected great discoveries in Irish antiquity, and large publications in the Irish language; but the world still remains as it was, doubtful and ignorant. What the Irish language is in itself, and to what language it has affinity, are very interesting questions, which every man wishes to see resolved that has any philological or historical curiosity. Dr. Leland begins his history too late: the ages which deserve an exact inquiry are those, for such there were when Ireland was the school of the west, the quiet habitation of sanctity and literature. If you could give a history, though imperfect, of the Irish nation from its conversion to Christianity to the invasion from England, you would amplify knowledge with new views, and new objects. Set about it, therefore, if you can: do what you can easily do without anxious exactness. Lay the foundation and leave the superstructure to posterity.

"I am, Sir, your humble servant,

"SAMUEL JOHNSON.

"May 19, 1777."

Mr. O'Conor was then in his 67th year, and lived for many years after, Johnson was a year older, and therefore felt it not unreasonable to urge him to exertion, as he himself was in full vigour of intellect. Mr. O'Conor, the stronger of the two, lived to July 1, 1791.

Dr. Johnson saw that the study of the Irish language was likely to be productive of important results to "philological and historical inquiry;" what it was in itself, and to what languages it has affinity, he said were "very interesting questions." But these questions, notwithstanding the exertions which have since been made for the purpose of answering them, have not hitherto been solved. I have examined and endeavoured to place that language in a true light by demonstrating its analogies, and removing the erroneous notion of its affinity with Welsh, Cornish, and Bas Breton; an accident induced its comparison with the Etruscan, which indeed has answered Johnson's anticipations and expectations, by opening "great discoveries in Irish antiquity," and clearing up the obscurity which hid the origin of the early peopling, not only of Ireland and the British Islands, but of all Celtic Europe, and deducing their origin from the great civilized, commercial, navigating people of the world, who before the birth of Greek or Roman greatness, traversed the seas and enjoyed the uncontrolled empire of the deep, whose maritime power extended from a latitude south of the equinoctial line to the last flood in the north. The word tuile, or *Thuile*, is a *flood*, or *tide*; therefore, the *ultima-Thule* means the farthest flood.

Philology has been but just touched upon in the foregoing pages, but much may be done in tracing the derivation of modern languages from this original, this radical, and primitive tongue. The foundation has now been laid—should

life and health permit, I shall continue my attention, if not, to use the language of Johnson, I must "leave the superstructure to posterity."

Had Johnson been acquainted with the facts which have now been developed, much would have appeared in his Dictionary from the original language, which appear there quoted from the secondary authority, of Greek and Latin, which in those tongues were derived from a Phœnician root. The few derivations of the Greek and Roman divinities show what may be expected in the derivation of words.

Since the printing of the foregoing pages the Round Tower of Trummery, in the County of Antrim, has been examined, at the bottom of which a circular staircase has been discovered, leading to a sepulchral chamber, where several skeletons have been found. I have only heard this fact verbally, but from authority which I consider unquestionable. This is an additional proof of the sepulchral character of the Round Towers, and puts an end to all controversy on the subject.

And now, in legal parlance, I here close my case, and leave it for judgment. I believe I have not altogether laboured in vain, and that without any "*etymological artifice*" I have "*turned the dead treasure*" of the Etruscan inscriptions "*to some account.*" The "*discovery, if wonderful,*" was also accidental—at least the first clue to it was the solitary fact mentioned in vol. I. p. 33, of the passage in Suetonius' Life of Augustus, where *Æsar* is said to mean in the Etruscan language *God.* So small a spark lighted up the large fire, and led to the development of the affinity, if not identity, of the Celtic and Etruscan, and that to

all the other results, which I, fondly perhaps, imagine I have achieved.

I am sensible that I do not possess many of the acquirements necessary to the perfect accomplishment of a work like this, but conceiving myself in possession of the clue, without which learning, however profound, must be useless, I felt that unless I undertook the task it might possibly never be accomplished; few have been placed in circumstance to lead them to such a discovery, and of that few not one might be found able, or if able willing, to undertake so onerous a labour.

I have, therefore, ventured, and now launch my bark amid the rocks and storms of criticism; trusting that, at least, it may prove a means of enabling some more learned and competent scholar to do justice to a subject pregnant with important results.

THE END.

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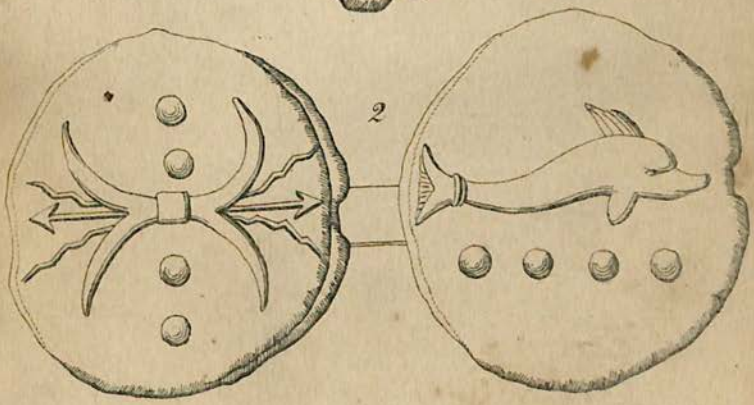

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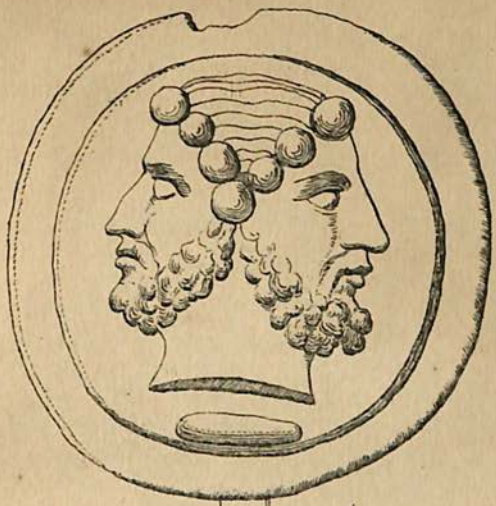

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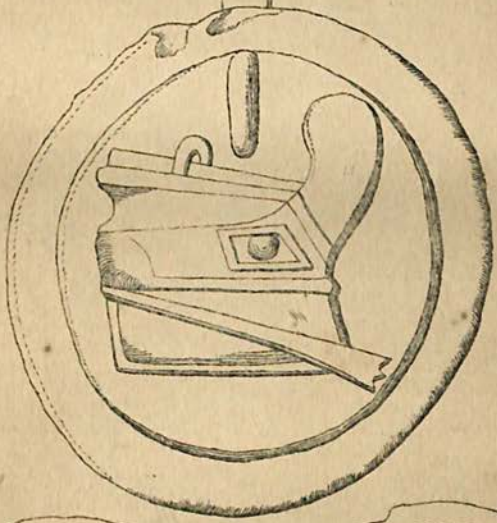

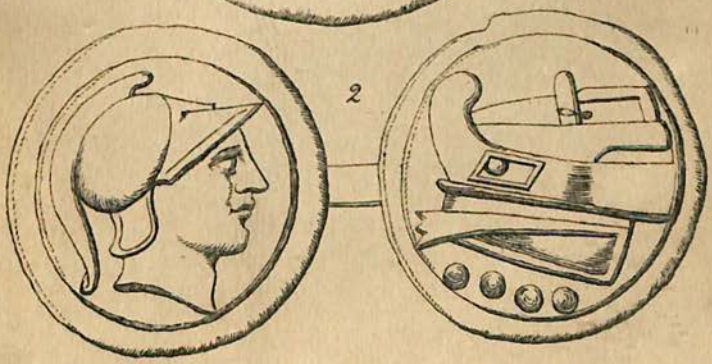

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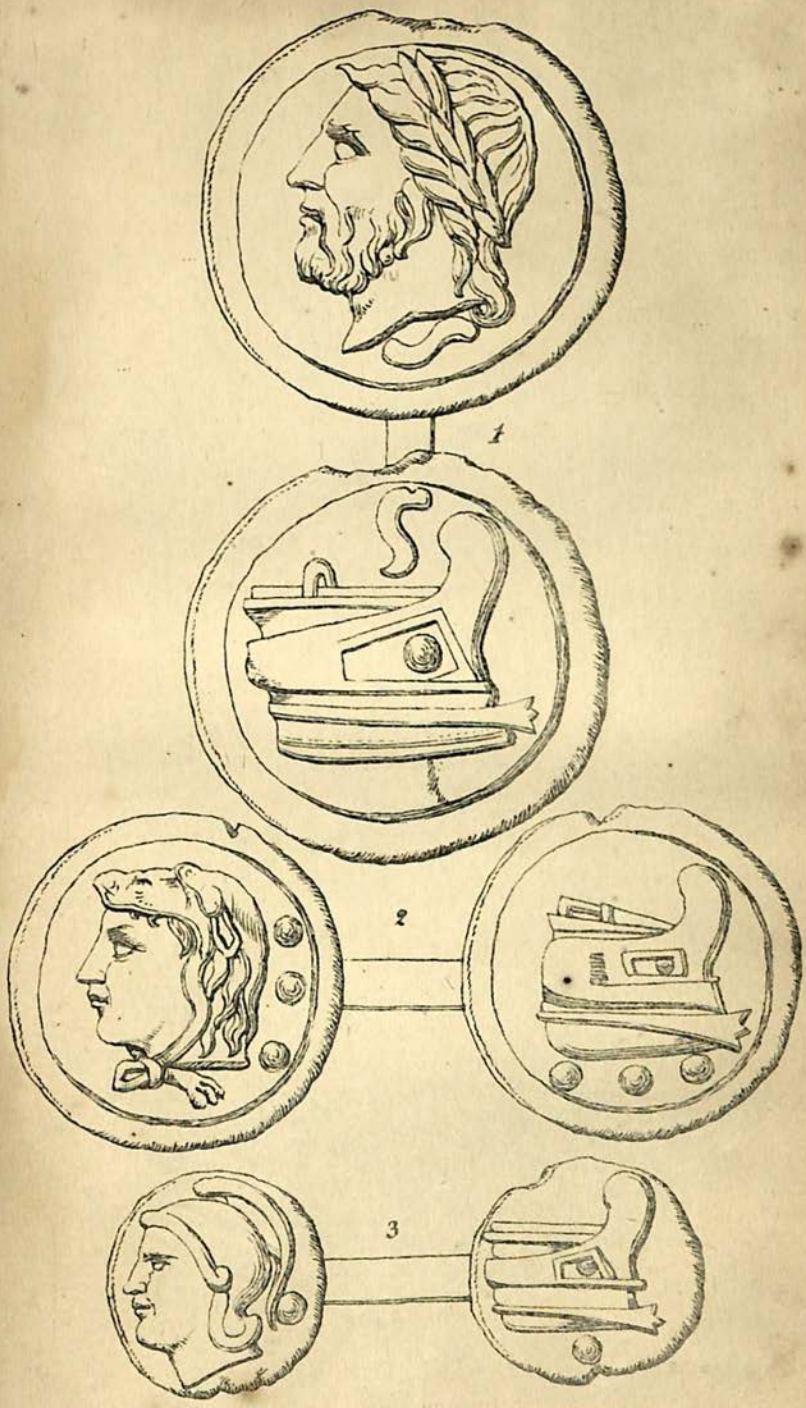

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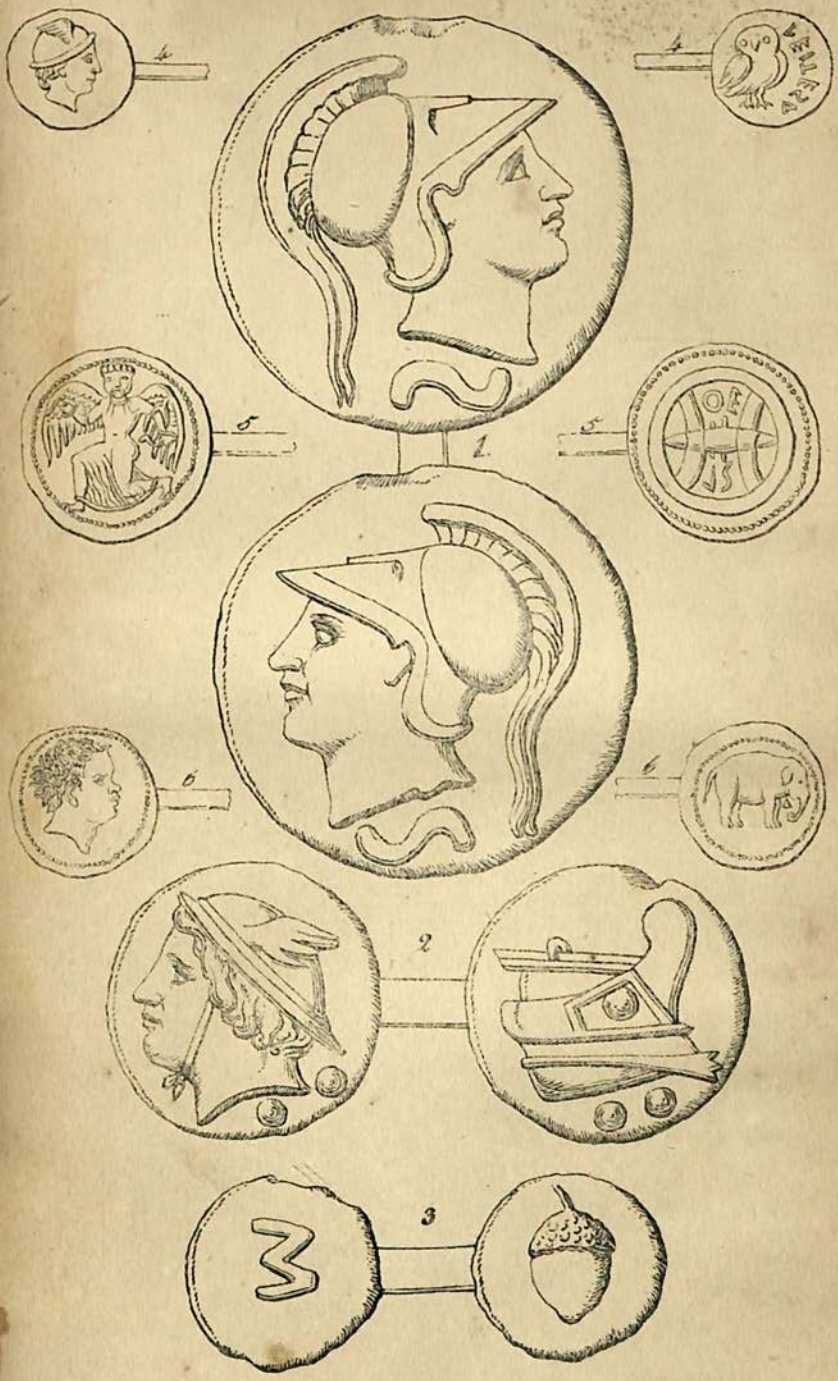

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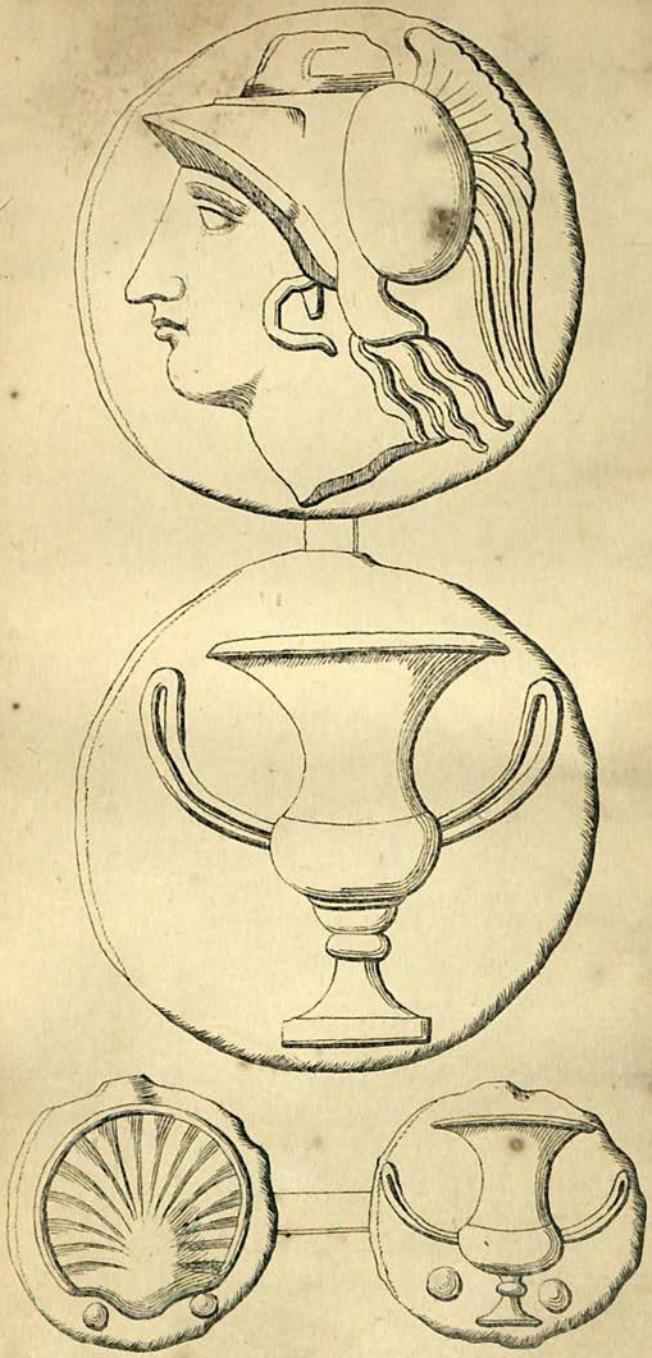

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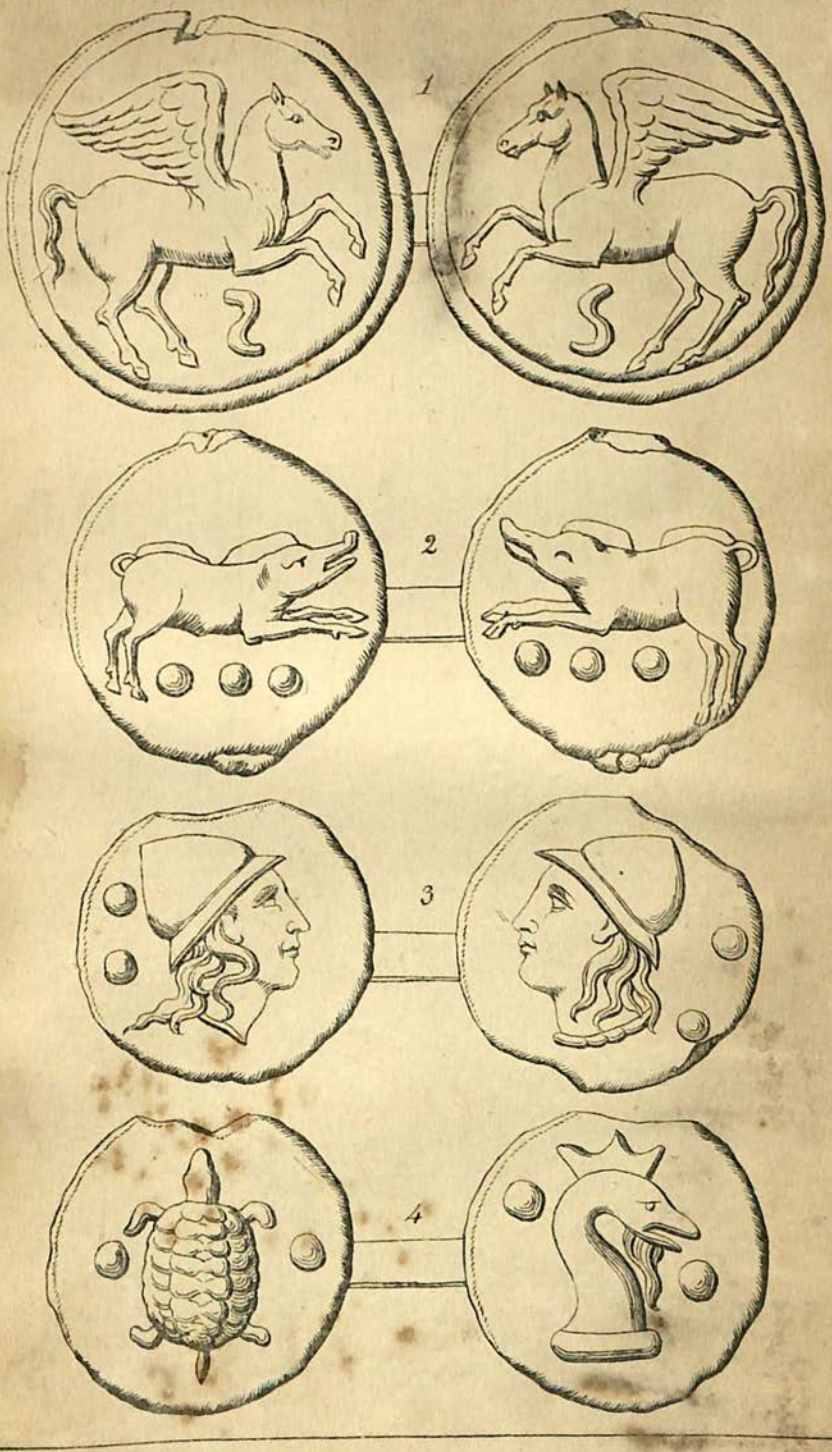

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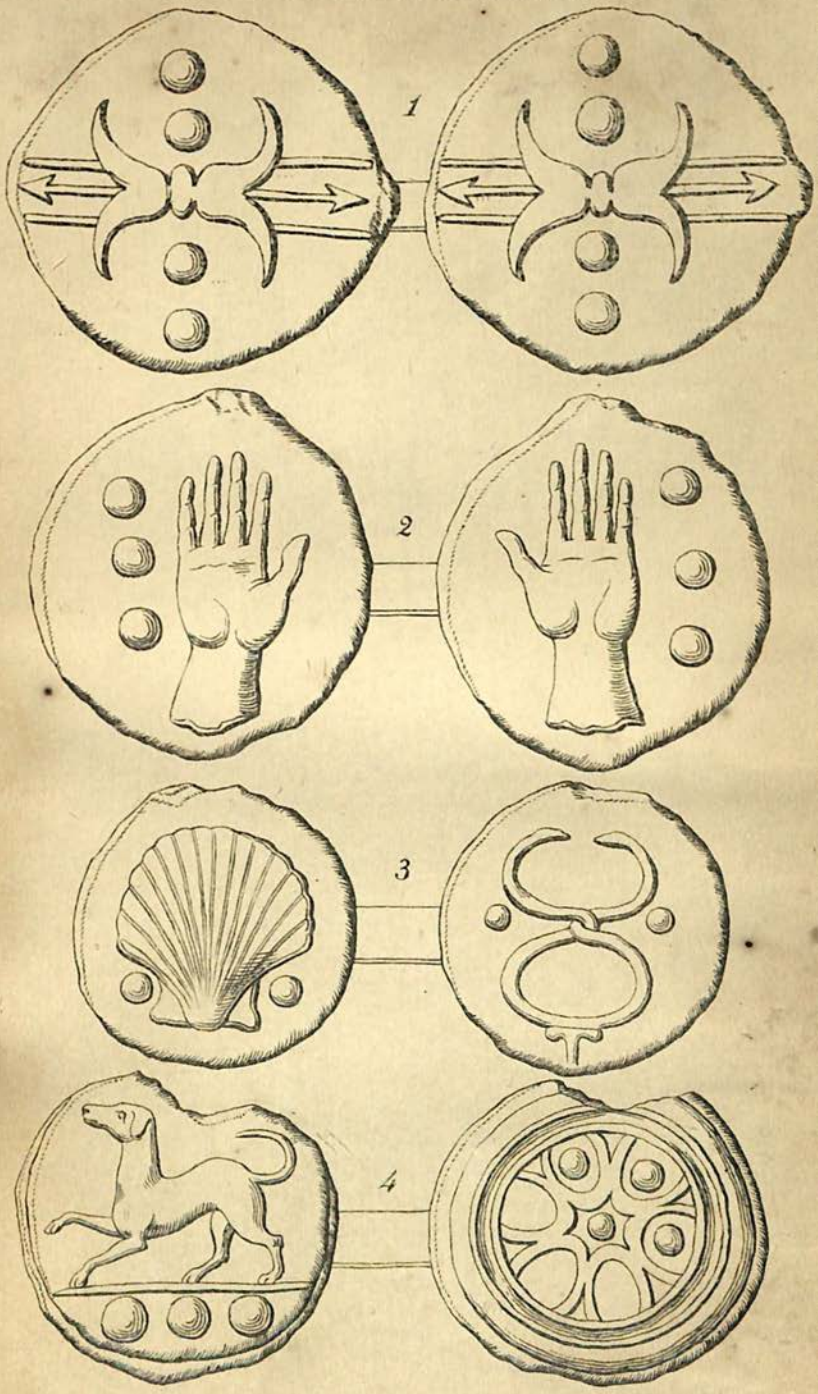

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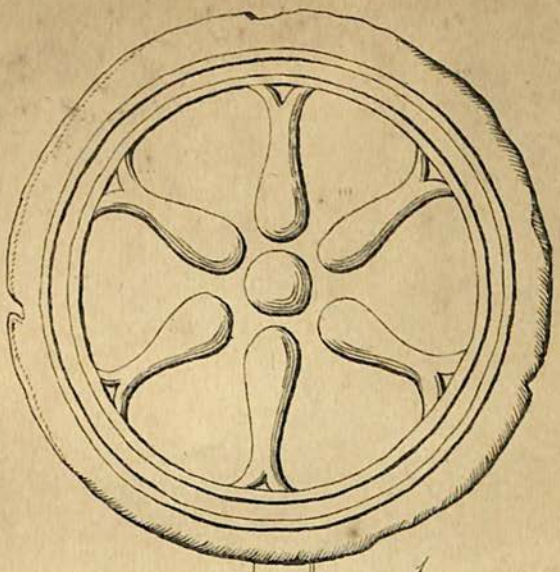

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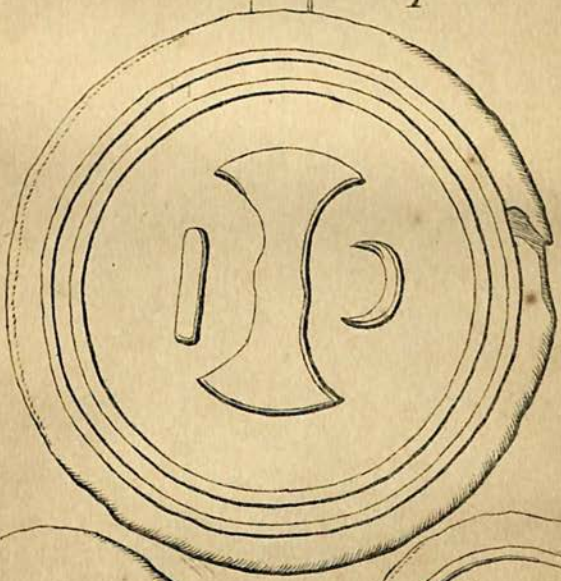

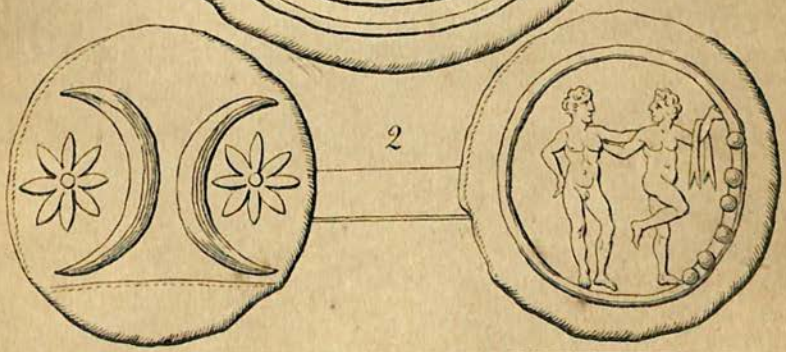

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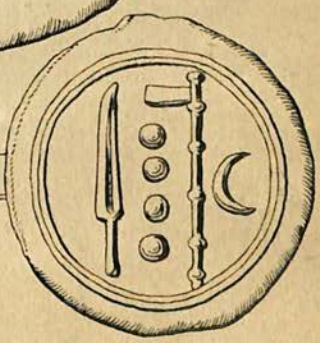

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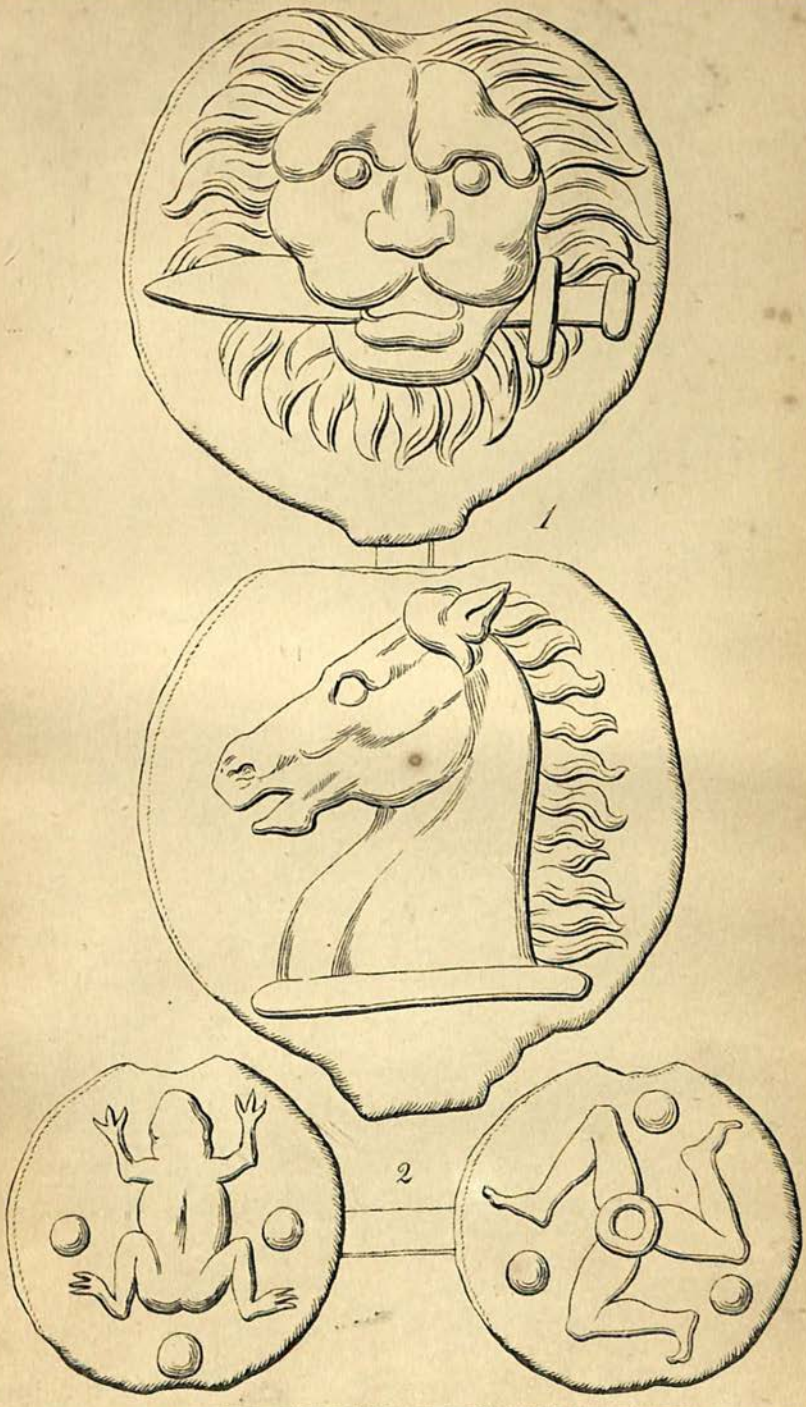

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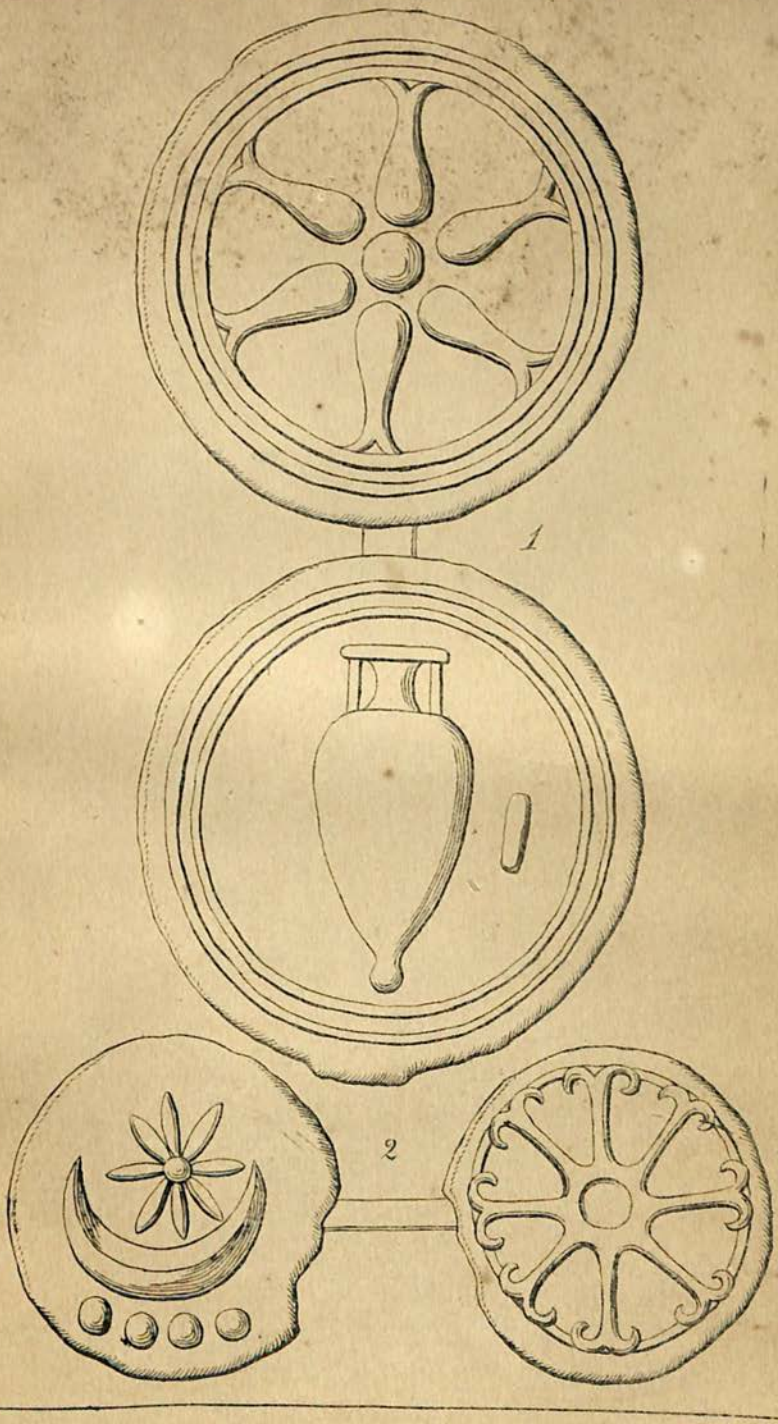

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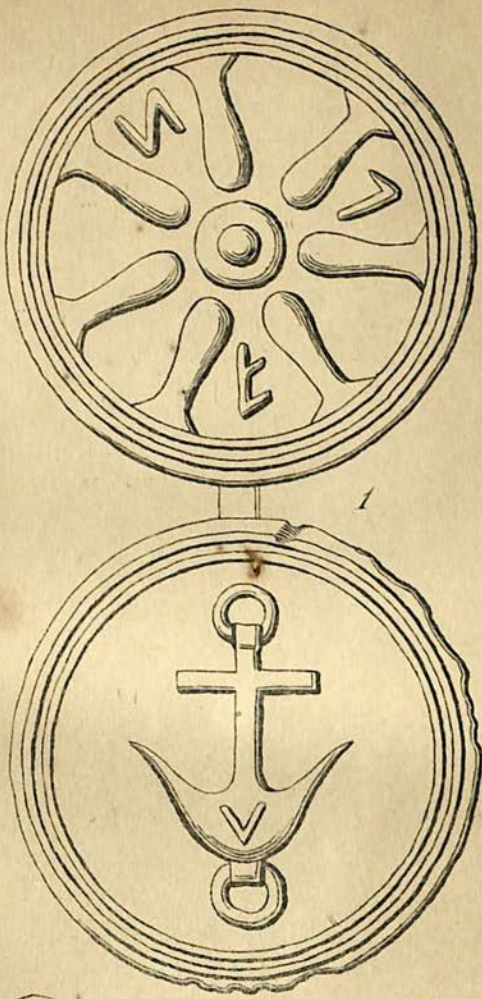

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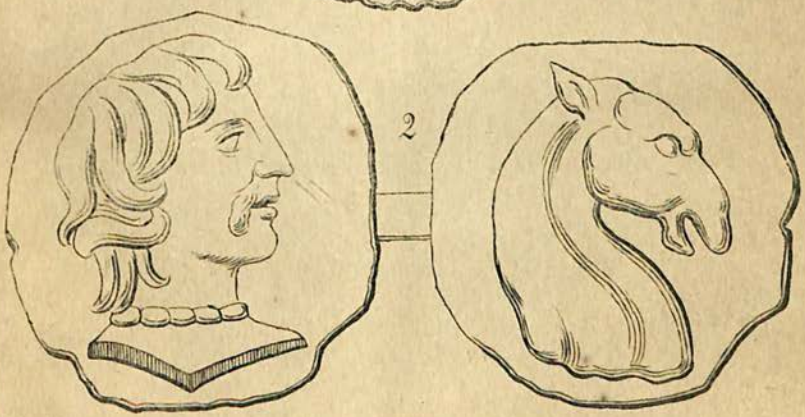

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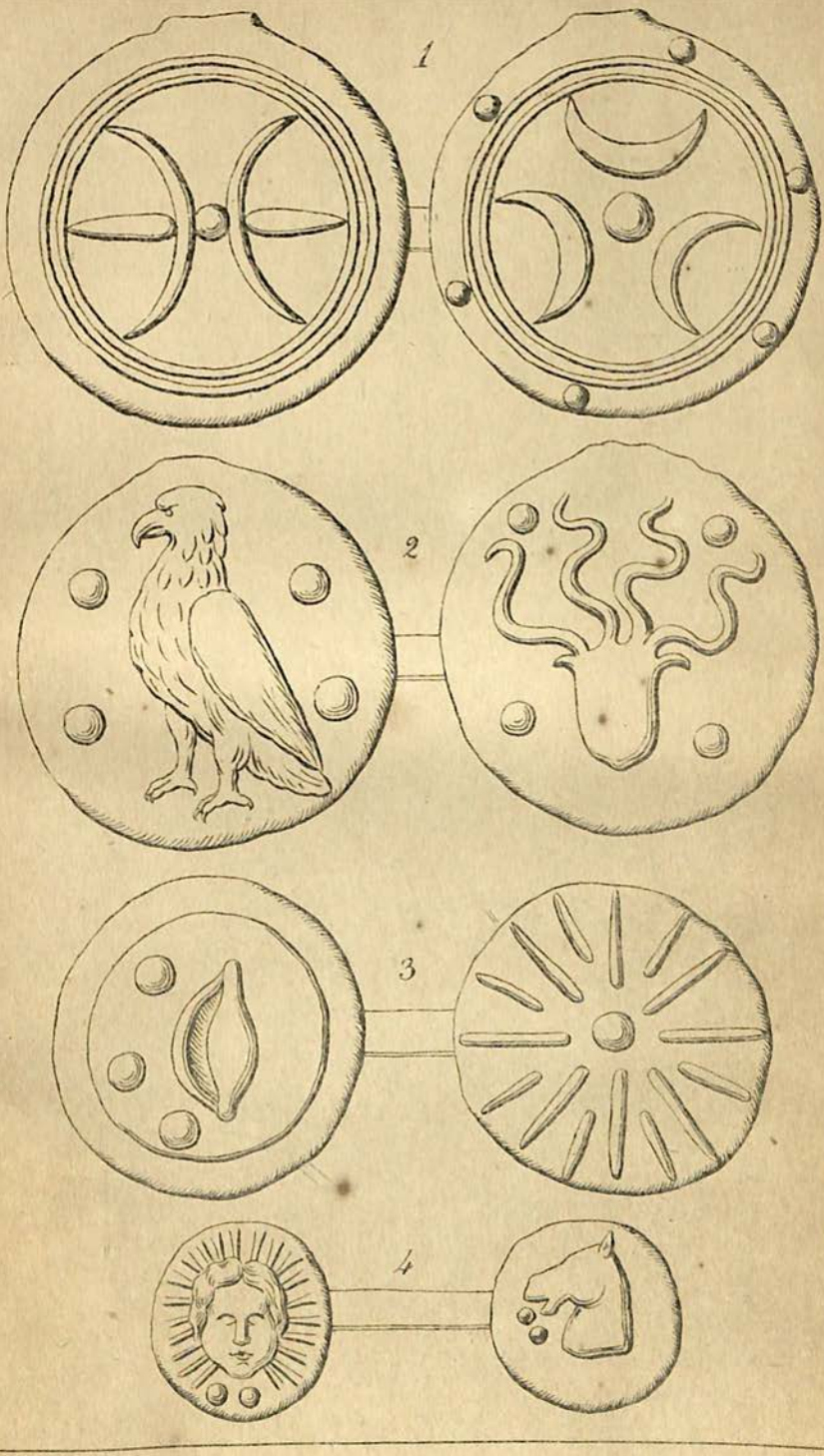

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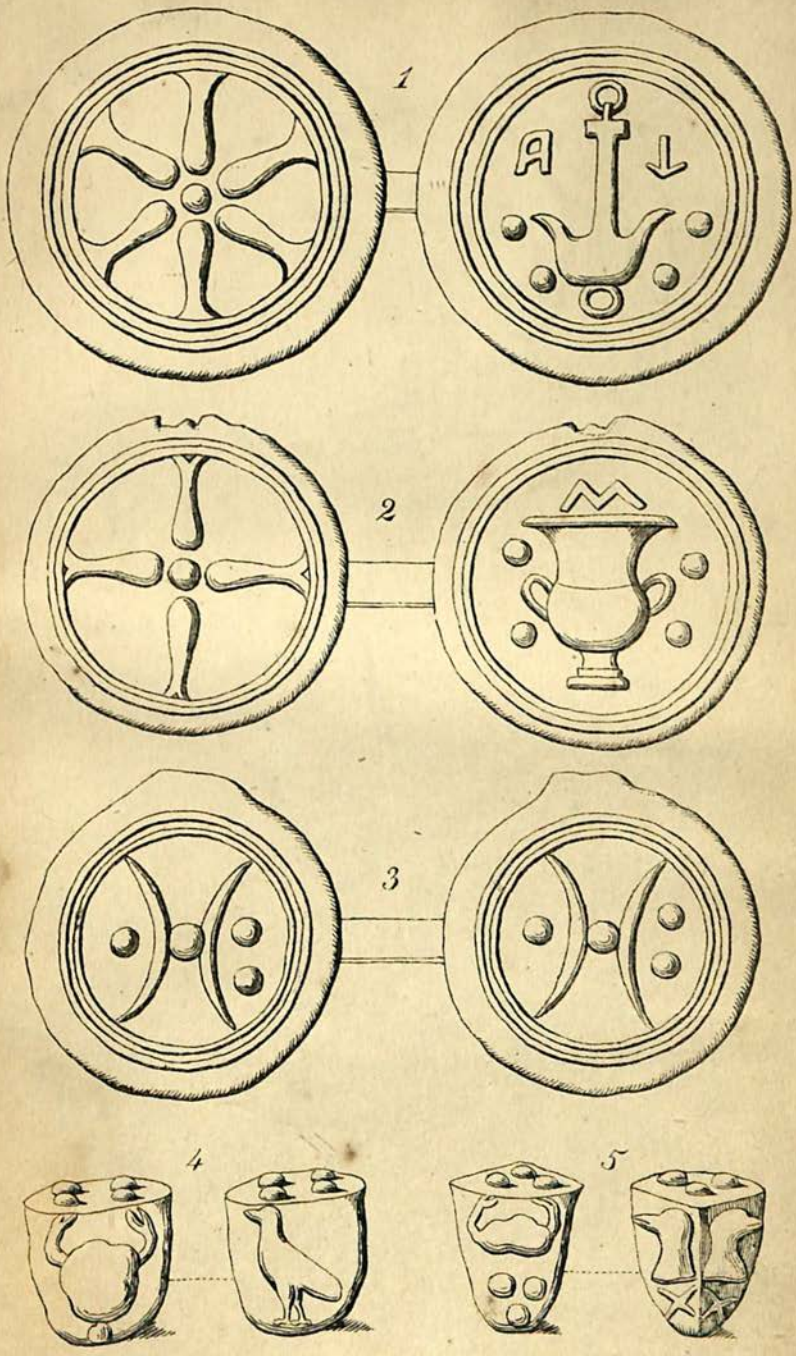

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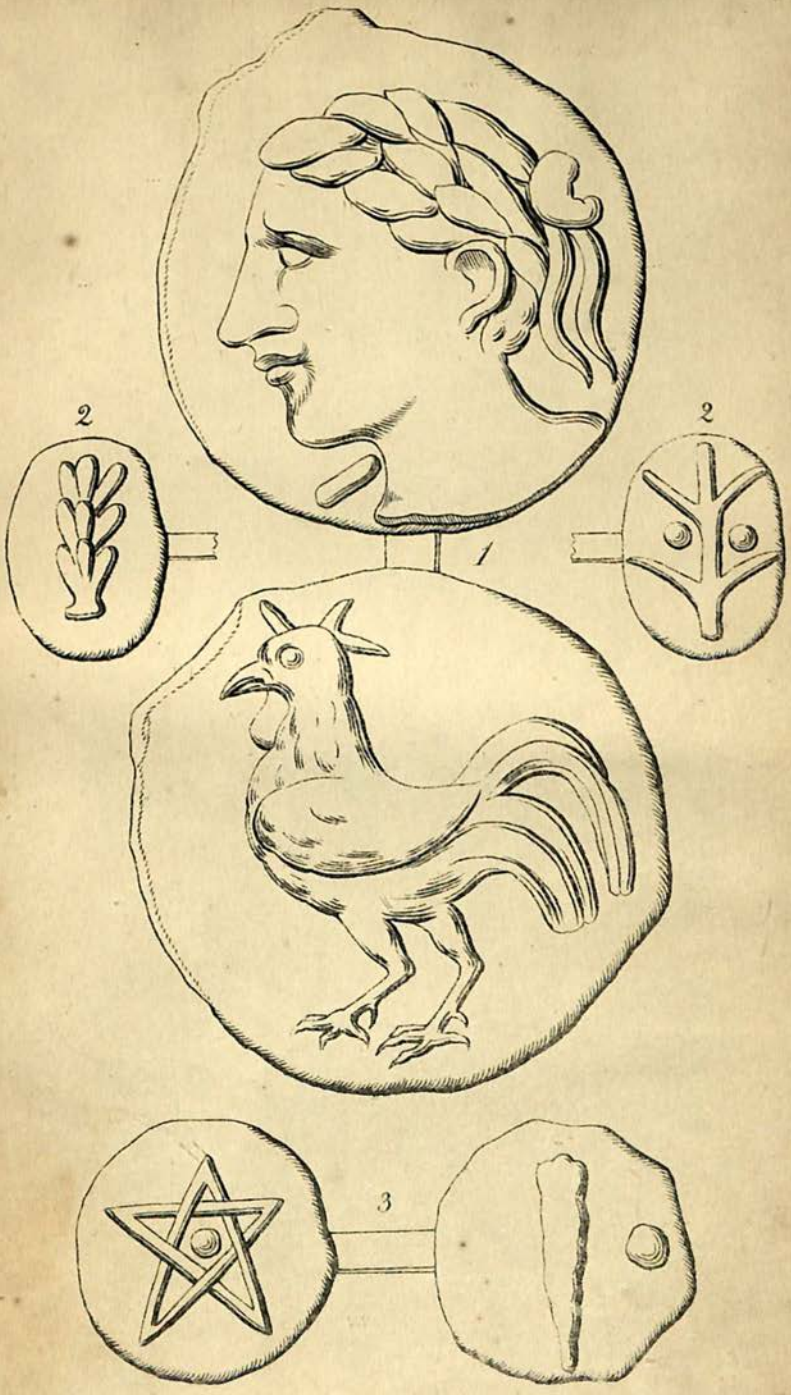

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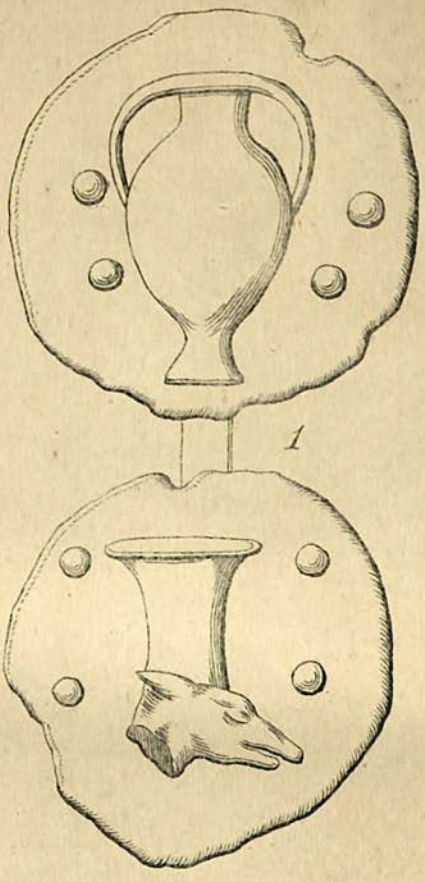

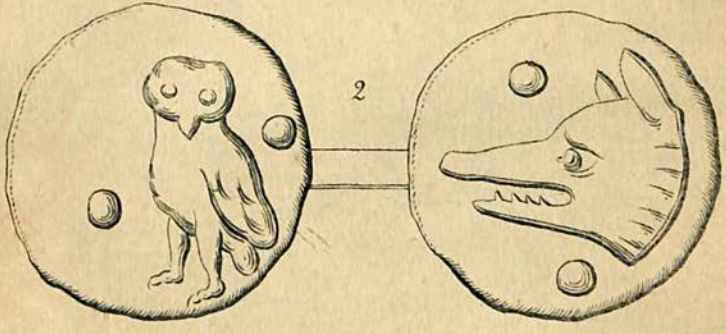

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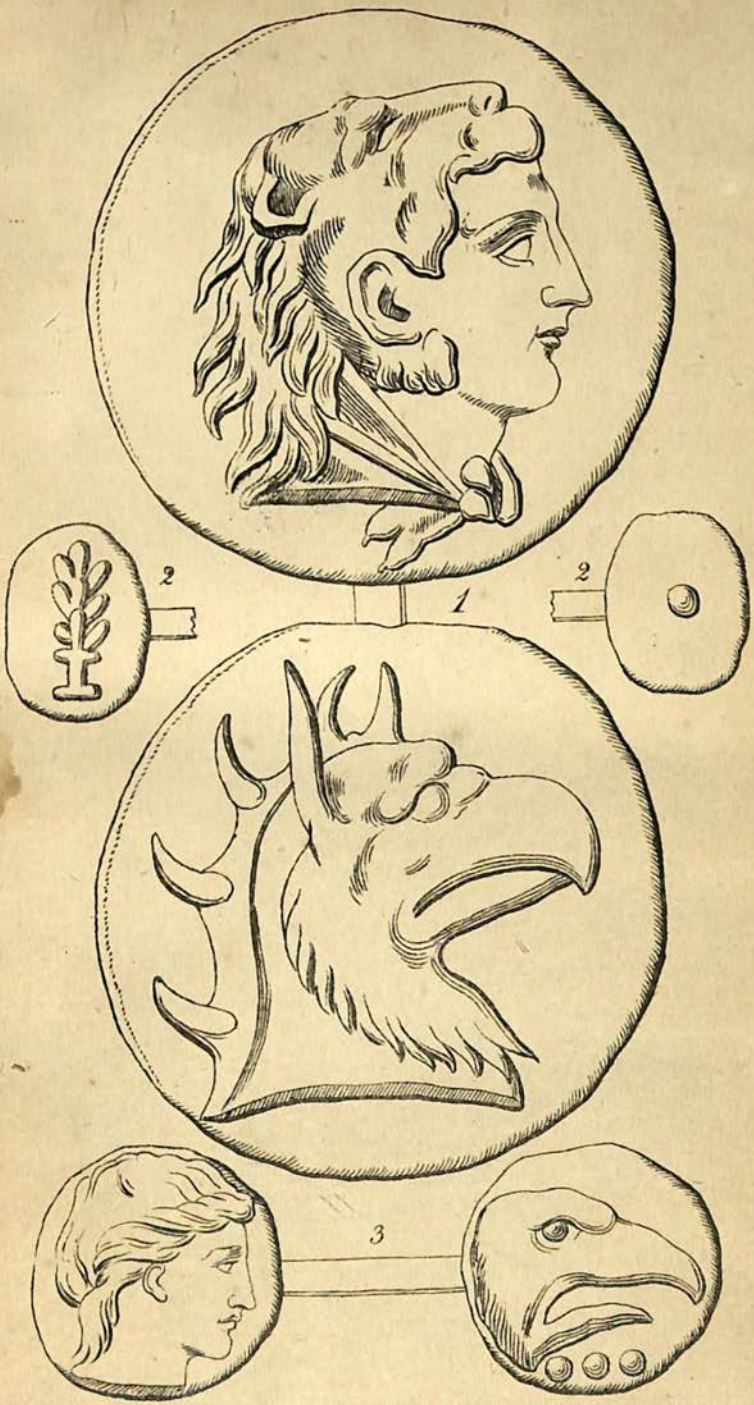

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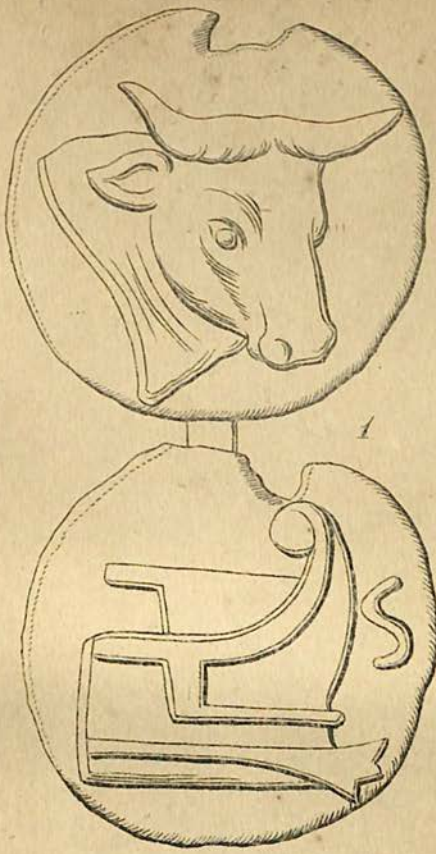

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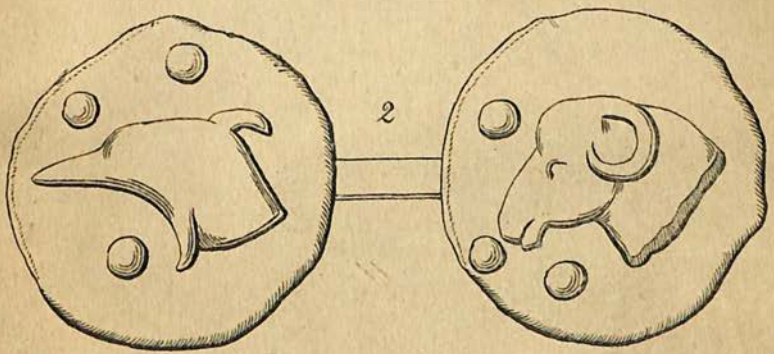

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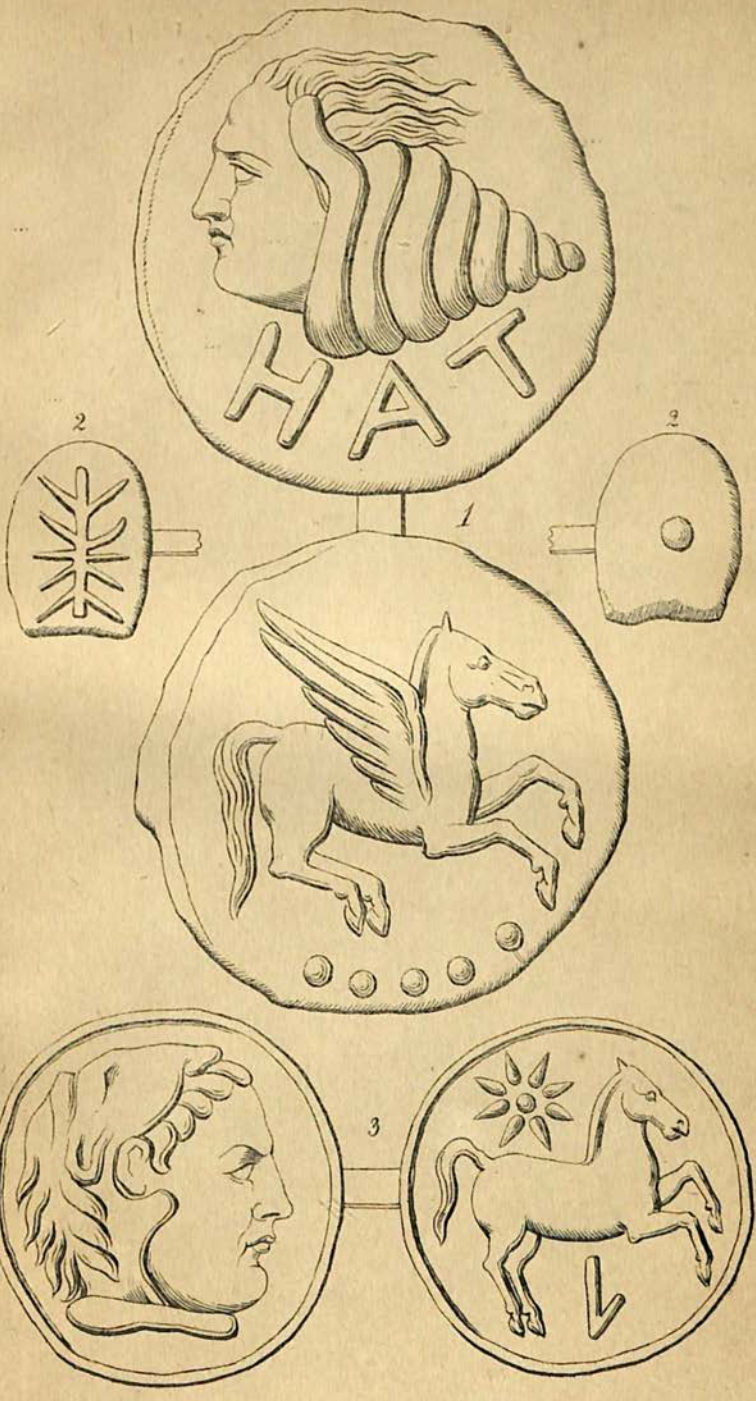

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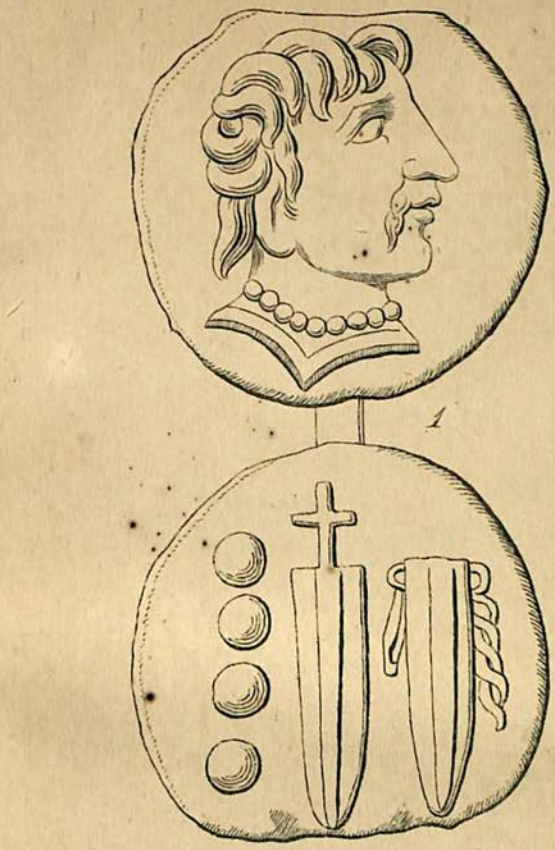

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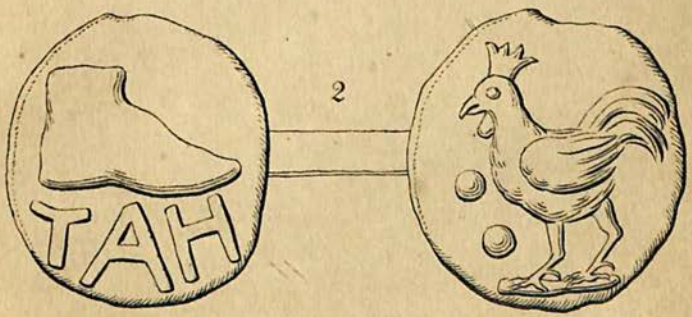

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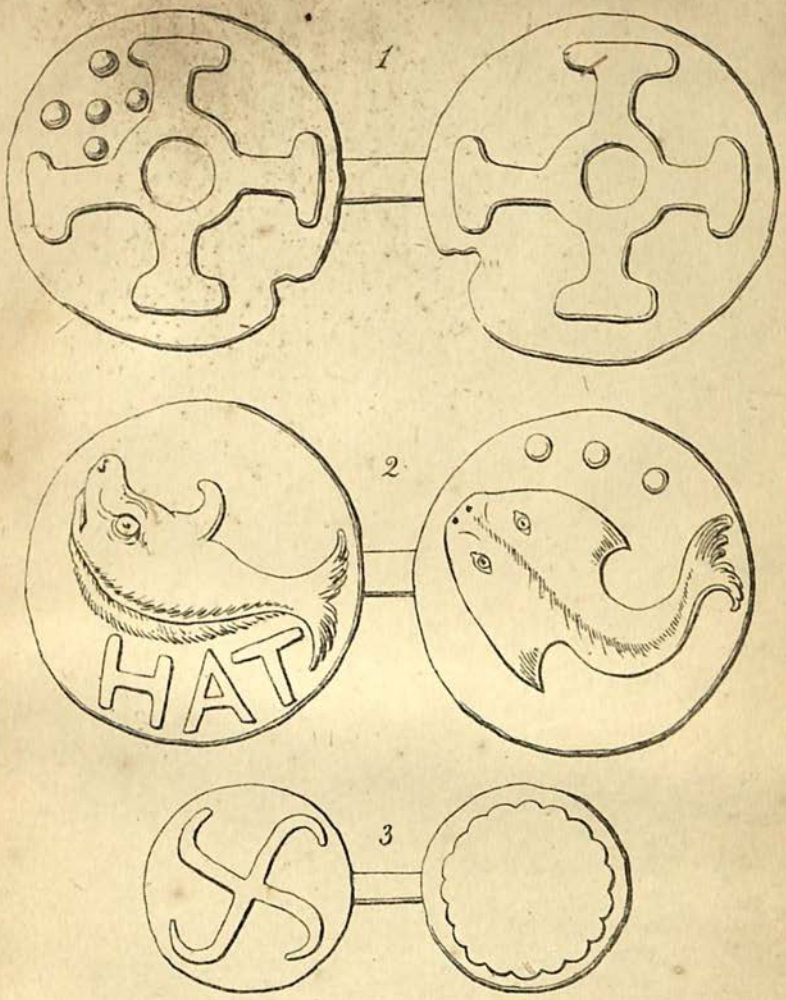

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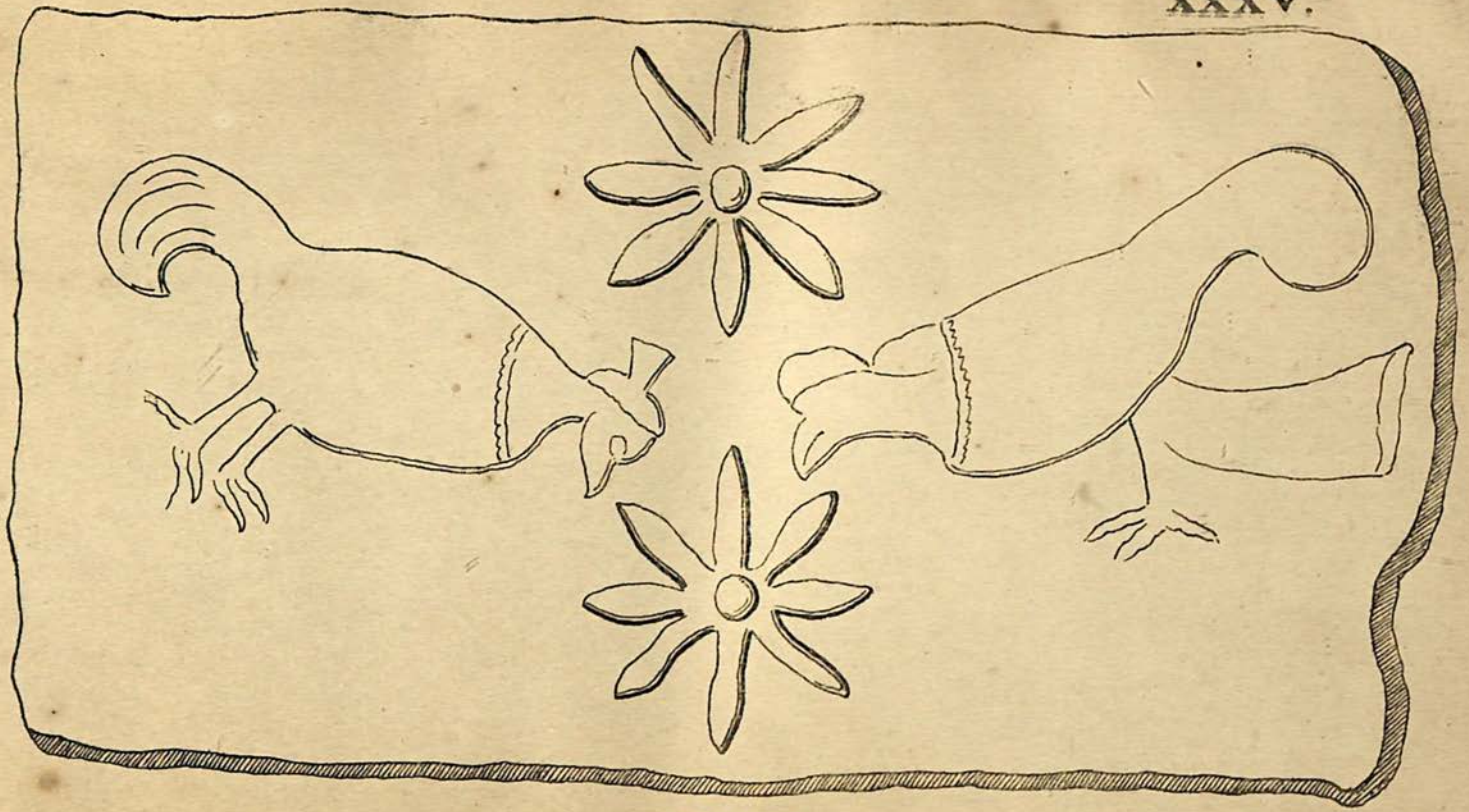

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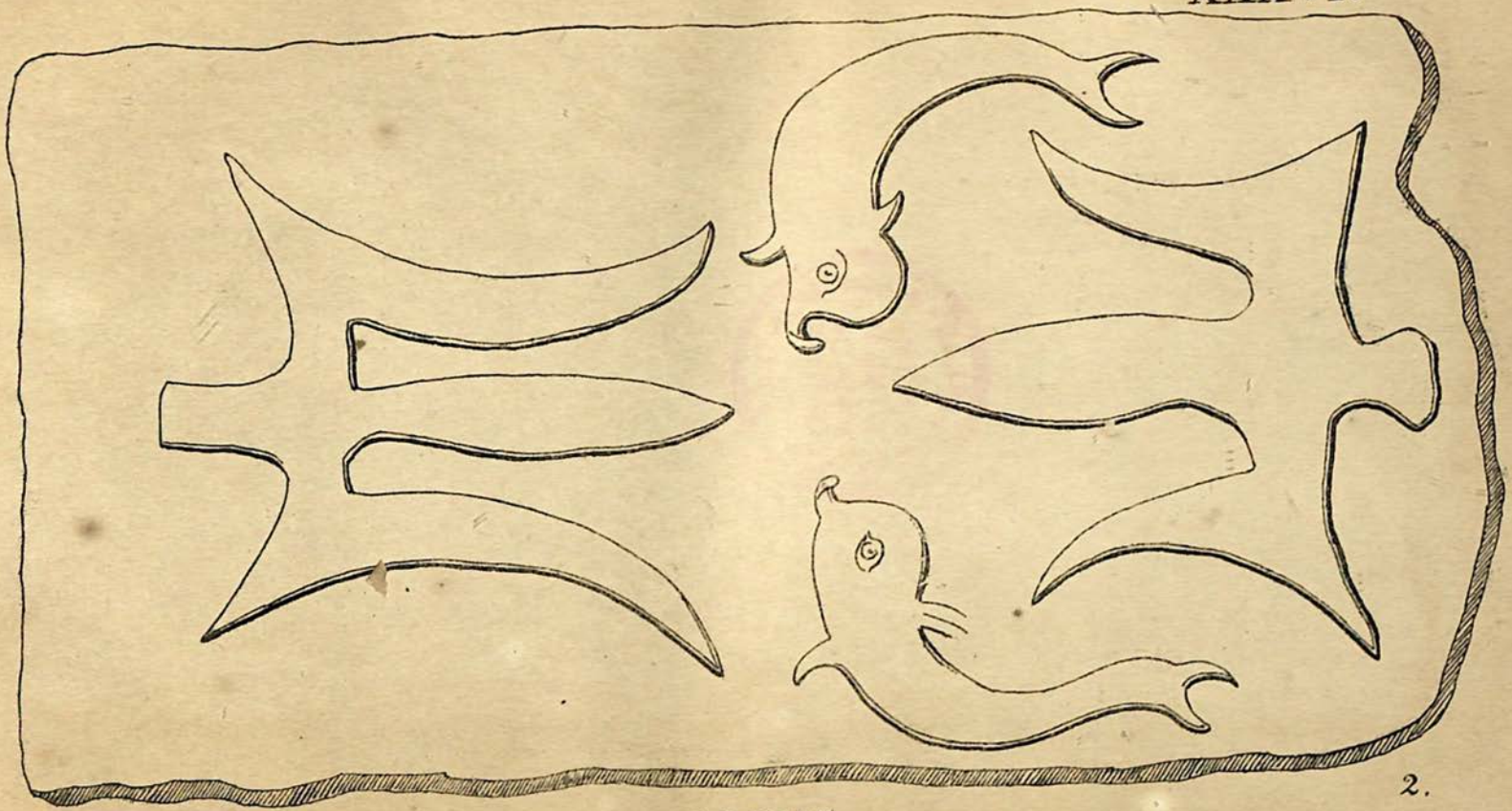

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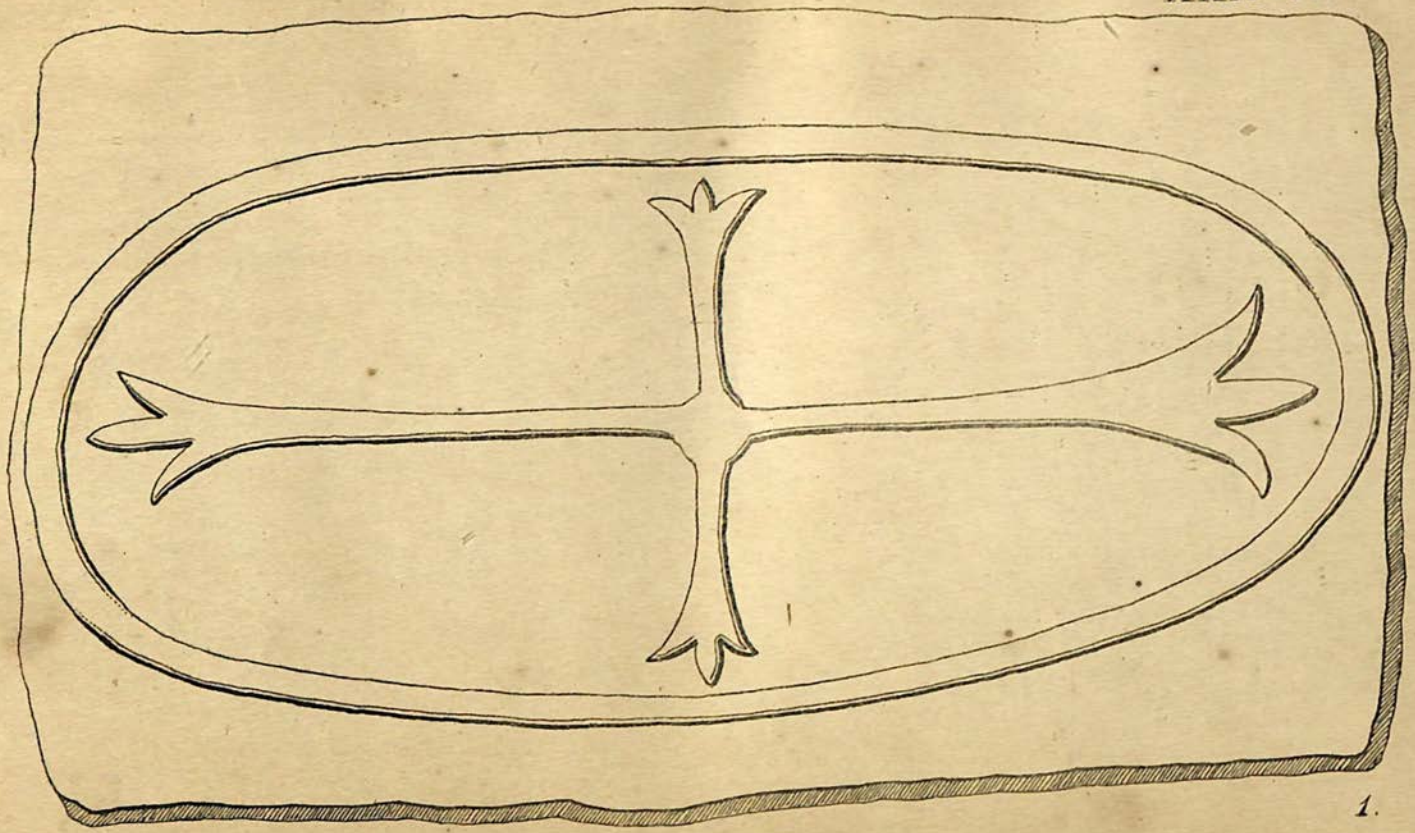

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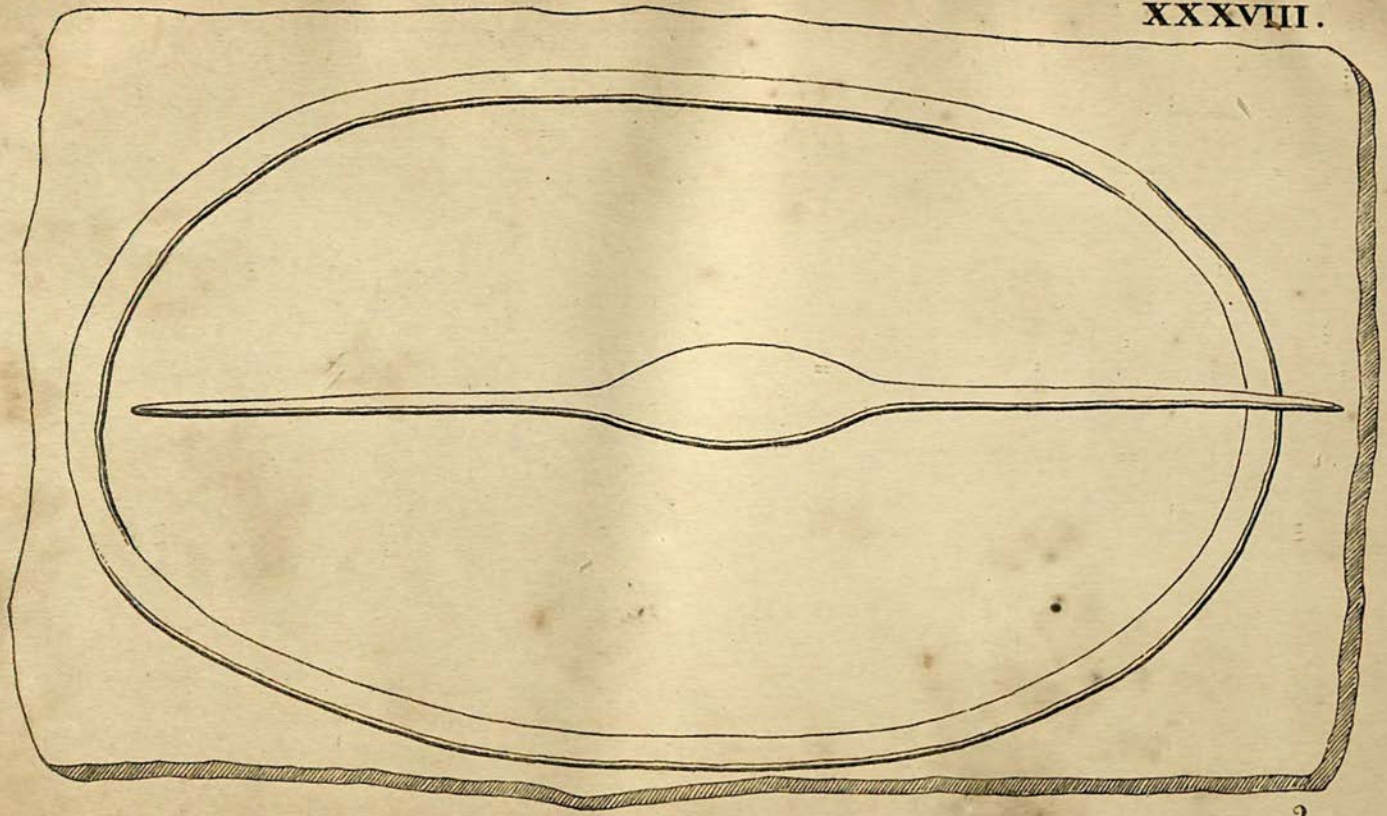

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